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## SANTA FE FIESTA DOUBLE NUMBER

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OSKENONTON, MOHAWK SINGER.

Santa Fe Fiesta, 1924.

For photographs reproduced in this article we are indebted to the Cross Studio, Santa Fe, N. M.

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XVIII

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## INTRODUCTION: THE TRUE FIESTA

"Fiesta" is Spanish in language and meaning.

It is the Spanish atmosphere we seek to renew at Santa Fe Fiesta time, the merry-making spirit of old Spain and Mexico; but most of all of old New Mexico.

We are keeping alive all the beauty and grace of the Spanish culture, because it is beautiful and graceful; and because a country that becomes too much steeped in the commonplace and the ugly needs to preserve all the picturesqueness and artistry and all the beauty to which it is heir from the civilizations that have contributed to it.

We are keeping alive the American imagination and appreciation of the beautiful when we do it. It is difficult to estimate the value of Santa Fe's service to the nation and the world in preserving that which the Pueblo and the Latin have contributed to our traditions and history, a service whose annual demonstration occurs in September.

The fine old folk dances and the songs of our Spanish people, their beautiful ancient customs, are as worthy of preservation as the Eagle Dance or the Corn ceremonial. Such things as the Christmas bonfires and the saints' festivals are priceless; and little by little they are slipping away, as automobiles increase and tourists grow in number.

In preserving all these things, we are keeping Santa Fe different; and at Fiesta time it is for us, who have come from afar into this wonderful old country, to enter into the spirit of its traditions and its old customs and join all together in making them live again.

The Fiesta is not a hired performance behind a ticket gate to be managed by a few showmen. It is Santa Fe celebrating, as she has celebrated annually for centuries.

It is a spontaneous expression of our own selves, as indifferent to spectators from abroad as the procession that walks round the Plaza when the band plays

(Editorial in *Santa Fe New Mexican*, July 29, 1924.)

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on Sunday evenings. That, it seems to us is the underlying idea of the Fiesta; and with it goes the organized work of the School of American Research in preserving and fostering those cultures (a hackneyed word, but there is no available substitute) which find their expression in the spectacles, ceremonials, the pageantry and music and carnival of the Fiesta.

The time is coming when it will be an eagerly sought privilege in America and the world to see the Fiesta of Santa Fe, and the greatest attraction will always be that part of the spectacle which would be as gay, colorful and full of enthusiasm were there no Easterners to see it or care. It is that part to which we are devoting special attention this year, with the idea of further restoring and maintaining the spirit that animated the celebration two hundred years ago.

To succeed, every man, woman and child in the old city must share that spirit. It is our assurance and guarantee of immunity from the commonplace and the ugly. No other city in America has such entertainment resources within itself; none has in such degree the ability to "play" which gives Santa Fe its lure to the outsider. None can have such a good time "with itself."

While entertaining the visitors, eager to see and study the Indian ceremonials and the miracle and mystery plays, we are also to entertain ourselves, our own people and our neighbors who have not the price of box seats or don't care to pay it. And remember that it is the self-entertainment celebrations of the country which have become most famous.

E. DANA JOHNSON.



MISS GERTRUDE ESPINOSA, DIRECTOR OF SPANISH DANCING, SANTA FE FIESTA, 1924.



## THE SANTA FE FIESTA OF SEPTEMBER, 1924

By PAUL A. F. WALTER

IT was an unusual, if not unprecedented, piece of community work that was undertaken by the School of American Research, when it yielded to the importunities of the civic organizations of Santa Fe to take charge of the management of the 1924 Fiesta. The result was an amazing success when the shortness of time—a scant two months—is considered. It is true, the School had almost complete charge of the 1919 Fiesta, which marked the revival of the annual celebration, the beginnings of which have been traced back to 1712 and even prior, and true also that in the succeeding years it placed its staff at the service of the Fiesta management, especially in the conduct of the Indian ceremonies and the Indian Fair, but this year was the first time that officially and in reality the sole responsibility for the character of the celebration rested upon it, its Director, Dr. Edgar L. Hewett, and his staff. It was a beautiful experiment, a piece of constructive research work, that fitted well into the ideals and aims of the School and its founders. It was taking an entire city, concentrating its attention upon the preservation in their primitive purity of Indian ceremonies, the revival of ancient Indian crafts, the dramatic presentation of the romance of Spanish life in the Southwest, and with all, a three days' merrymaking in which all the people joined in a whole-hearted and beautiful manner. The success achieved was magnificent. Taken together with the superb scenic setting, the historic background, the atmosphere created by the Museum, the local art and literary activities—the 1924 Fiesta assumed na-

tional significance, and not only attracted a host of distinguished visitors from far and wide, but impressed and pleased them, setting a high standard for future celebrations and opening the way for still finer achievement in the years to come.

A multitude of details was worked out. Hearty co-operation was given by the civic bodies and by the authorities which passed special ordinances and issued special orders and proclamations at the request of the Fiesta Council. The press of the City and of the entire State gave freely of its space and under the leadership of the Santa Fe Daily New Mexican rendered effective aid in creating a wholesome community spirit, in the harmony and enthusiasm of which the Fiesta Council found its strength.

The School sent a number of field expeditions to the pueblos, to negotiate for the participation of the Indians in the ceremonies, pageantry and Indian Fair. Each expedition could make a highly interesting report of its experiences, some of which were unique. It was impressed on the Indians that it was desired that the ceremonies be staged in their primitive beauty, in accordance with their own traditions and their religious significance. They were instructed and informed as to the character of exhibits desired for the Indian Fair, which was to present the highest achievements in their racial handicrafts. There were meetings with the "principales" in solemn conclave and there were deliberations as formal and impressive as the negotiating and signing of a World treaty. In more than one instance, it took considerable



TSIANINA, INDIAN PRIMA DONNA, SANTA FE FIESTA, 1924.

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persuasion and renewed assurances of good faith before the governing body in the pueblo would give its consent. But the result made it all worth while, for the Indians came imbued with the thought that this was "their" Fiesta, just as much as it was Santa Fe's.

The artists and writers threw themselves enthusiastically into the task, or rather, pleasure, of creating an atmosphere that should remind of carnival days in Spain. "El Pasatiempo" was the name chosen by the committee headed by Witter Bynner, the poet, which evolved a plan that included the creation of a colorful market place in the Plaza, with numerous booths, a unique procession, a round of revelry concluding with a carnival on the last night. It meant much planning, indefatigable work and some research to keep the proposed picture historically correct and artistically as nearly perfect as circumstances permitted.

It was discovered that Santa Fe commanded everything in the way of special talent that was needed. Some of this, crude, or individualistic, was not quite ready to submerge itself in the common scheme of things. Therefore, it was especially helpful to have the assistance of persons of distinction from the outside in training the local participants. The Fiesta Council engaged Tsianina of the Cherokees, who has held the admiration and affection of Santa Fe as a sweet singer at previous Fiestas for five years past. Oskonen of the Mohawks was a new star performer, whose singing enraptured every one. W. C. Bradford, who during the Great War directed the musical activities of the U. S. Army, noted as a leader in community singing, came as the representative of the National Playgrounds and Recreational

Association, and directed the music of the Fiesta. Miss Gertrude Espinosa, of the Faculty of the University of Oregon, trained for her work under masters in Old Spain, came to direct the Spanish dancing. Earl Scott, who has become a Santa Fe resident, and has had long professional experience, was director of dramatic performances, and with his wife took leading parts in the Spanish drama of old Santa Fe. Homer Grunn and A. F. Sievers assisted in the musical programs with many other volunteer workers, including names famous in the art and literary as well as musical world.

Based, as the Fiesta is, on the proclamation of the Marquis de la Peñuela in 1712, that the reconquest by De Vargas should be celebrated annually by a secular demonstration in the beginning of the month of September, it is the De Vargas pageant that is the heart of the observance and around which the other features of the three days' program are grouped.

After the war parties of the Pueblos had emerged from the Palace of the Governors, barred its gates and presented their war ceremonies in the two kivas on Monday forenoon, the entrada of De Vargas and his Conquistadores took place with traditional splendor in the afternoon. Colonel Jose D. Sena, as De Vargas, was preceded by the Royal Alferez and heralds announcing the bando of 1712, issued by the Governor and Captain General, the Marquis de la Peñuela. Then followed the Army of Conquest and Occupation on horseback in the costume of the time, the leaders resplendent in glittering armor. It is significant of the community spirit that the Chief Justice of the State, Hon. Frank W. Parker, many other state and Federal officials, the National Guard, the Amer-

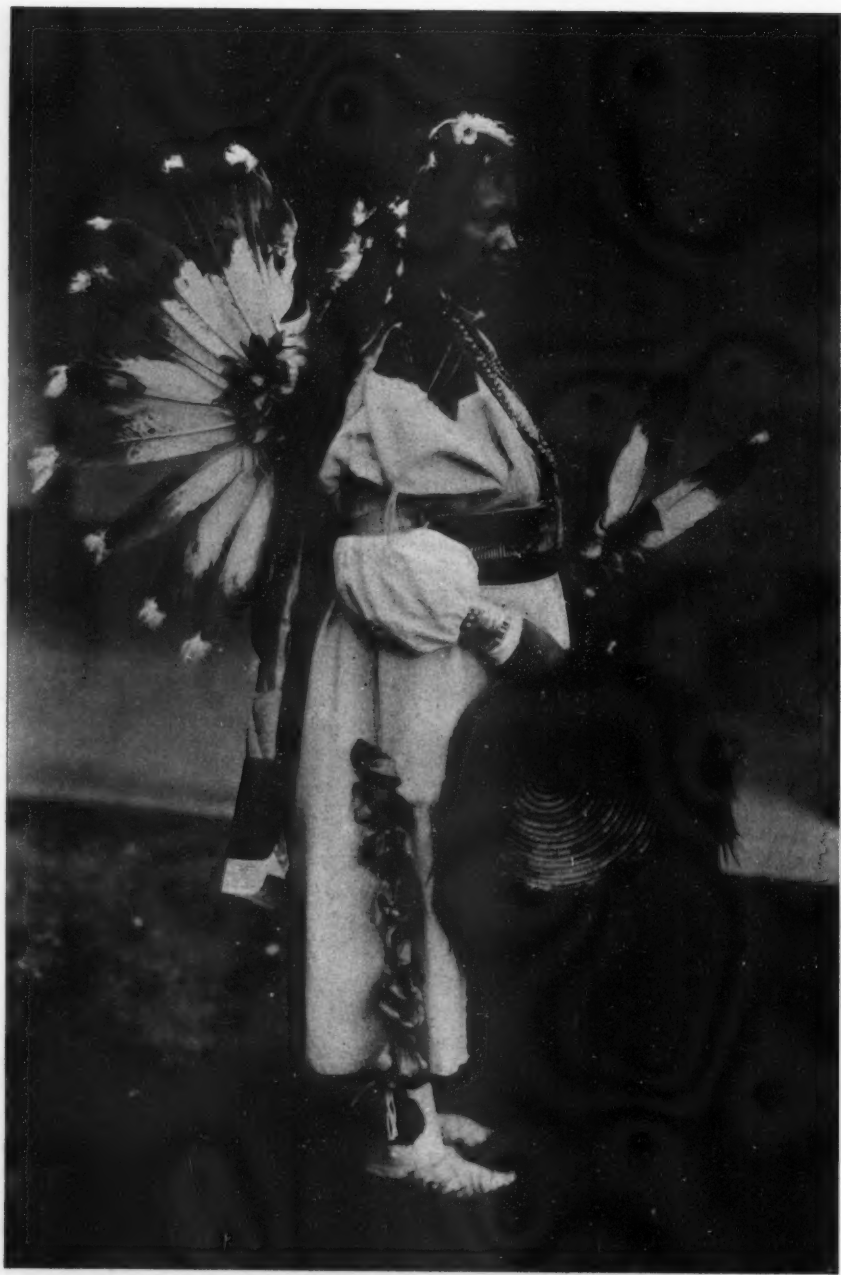


SPANISH TROVADORES, SANTA FE FIESTA, 1924.



FIESTA TIME IN NEW OLD SANTA FE.





WOMAN OF THE SUN DANCE, SANTA FE FIESTA, 1924.

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can Legion, the Rough Riders of the Spanish-American War, local Protestant ministers, members of the Roman Catholic priesthood, the Knights of Columbus, Masons, representatives of practically every local organization, Indian, Spanish and English-speaking folk, took part in the pageant side by side. Following the Army of Conquest came the Cabildo of Administration and Justice of the Villa Real de Santa Fe de San Francisco de Assisi, with other Spanish officials on foot, in regalia reminiscent of the royal court; then a troop of Spanish lancers; a group of Franciscan friars, the Custodio in brown and the frayles in gray, and finally a hundred Indian captives, men, women and children. In front of the Palace of the Governors, on the spot where the original ceremony took place, General Don Diego de Vargas Zapata y Lujan, Governor and Captain General of the Province, took formal possession, and the Franciscans erected a large wooden cross before which the Conqueror knelt in the presence of a crowd of more than six thousand people in festal array. The pageant then passed in review before civic and ecclesiastical dignitaries, the Fiesta Council and distinguished visitors.

For the first time, the pueblos of Jemez and Zia took part in the Fiesta. The other pueblos that participated were Cochiti, Tesuque, San Ildefonso, Santa Clara and San Juan. Director Hewett had arranged the Indian ceremonies in chronological sequence under the title "The House of the Sun," which added not only to the interest of the spectators, but also brought out the full significance of the underlying philosophy and ceremonial nature of the so-called dances. It was an impressive spectacle, on Monday forenoon, after the Spanish and Mexican

and American flags had been raised over the venerable, historic Palace of the Governors, by representatives of each nation, with dignified ceremony and playing of national anthems, when almost two hundred Indians in war costume emerged from the Palace, which their forefathers had held from 1680 to 1693, closing its gates against the coming Spanish army. After the war demonstration around the Plaza—a wonderful, scintillating, shouting troop—they divided and entered the Oñate theater, or winter kiva, and the De Vargas theater, or summer kiva, and there began their ceremonies, which thus far stand unrivaled for the brilliancy of color, fervor of spirit and artistry of motion with which they were given. Monday forenoon's ceremonies were their own war dances, or war dances which the Pueblos had learned from the Sioux, Comanches, Utes or other tribes with whom they had come in contact, or who visited them, illustrating the remarkable imitative talent or genius for mimicry of the Pueblos, who are quick to memorize the details of ceremonies witnessed by them and to reproduce them with a faithfulness and a spirit that made borrowed ceremonies their own. In the evening, the so-called peace dances were given with equal fervor.

On the second day, Tuesday, September 2, the Kiva ceremonies were those of "The House of the Sun," all parts or fragments of a stupendous nature drama, which it must have taken centuries to develop and more centuries to shatter. What is still remembered, reflects something of the glory, the imagery, the beauty of a ritual which could have been created only by a race that had adjusted itself to the harmonies of sky and earth, of life and death, of nature in her sub-

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SPANISH DANCERS.

tlest and most majestic moods. The marvel is that by mere oral tradition, by passage from sire to son in kiva instruction or by plaza participation, there should have been preserved and maintained under the most adverse conditions so much detail of symbolism, costuming, color sense and rhythm, and that these ceremonies should still be

given with such vim and evident devotion and faith in the efficacy of appeal in this manner for the blessing of the deific powers, with a sense of propitiation and submissiveness that in any other religion would be deemed nothing short of divine inspiration.

Some of the ceremonies have never been given before away from the pueblo; others had not been seen even there for many years past and had been born again under the stimulus of the School of American Research in urging the Pueblos to revive and preserve their arts and traditions. Such a ceremony was that of the braiding of the peace belt, as beautiful as it was significant. It was noticeable, this year, that in richness of costume, in completeness of detail, in blending of striking color, in rhythm, in weaving of figures, and poetry of motion, the presentation of these ceremonies, beginning with the spring or planting rituals, such as the acequia or sun, and the basket and eagle dances, followed by the summer or growing and fertilization ceremonies, such as the corn or tablita dances; the autumn or harvest dances, such as the snowbird and Shalako dances, and finally the winter dances, to which category belong the deer, buffalo, and bow and arrow dances, was finer than ever before. The glimpses of Indian life and thought thus vividly presented made the Indian ceremonies the most important feature of the Fiesta to the thoughtful spectator, which it had been worth while to come from the ends of the earth to witness. All were quite in accord with the judgment of Miss Eleanor Johnson, Dr. S. J. Guernsey and Edward S. Curtis, judges of the ceremonies, that the first prize should go to the Jemez, who excelled in the Bow and Arrow dance, and to their neigh-

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bors, the Zia, who staged the Buffalo Ceremony with a vigor that earned them thunderous applause. San Ildefonso was given second prize because of the beauty and intricacy of the peace belt braiding ceremony which they have revived. The third prize went to Cochiti and Tesuque pueblos.

This stands true for the 1924 Fiesta—that nowhere else in the world nor at any previous time has there been given such a cycle of Indian ceremonies in so realistic and scientific a sequence and yet with such fervent and artistic abandon and vigor.

The Indian encampment, in itself, was a segment of present-day Pueblo life. From early morn to late at night it attracted an orderly crowd of visitors who took deep interest in the domestic life of the Indians as there exemplified.

Assistant Director Lansing Bloom of the School, as in previous years, had charge of Indian participation in the Fiesta, Supervisor of Field Work Wesley Bradfield with his able assistants, managing the ceremonies in the two kivas as well as the performances in the St. Francis Auditorium, in which last mentioned the visiting Indians and their families had an opportunity to witness the ceremonies given by their own and neighboring pueblos.

Several months before the Fiesta, a competition for a historic play was announced. From those submitted, Mrs. Maude McFie Bloom furnished the Fiesta play, "Tonita of the Holy Faith." The author, as a result of having lived the greater part of her life close to the people of New Mexico, reproduces in her plays not only the intimate idiom and manner of expression of the native people of New Mexico, but reveals their very soul. From the dramatic as well as the liter-



SPANISH FIESTA SINGER.

ary standpoints, the play is notably well-wrought. It touches depths and heights that bring tears; there are episodes that wrench the heart and arouse a storm of emotion. From the very first scene, the attention of the audience is riveted on the development of the plot that marches with dramatic power from climax to climax to the ecstasy of the triumph of Faith. The play has the grandeur and the



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INDIAN MAIDEN OF OLD KAPO.

directness of a Greek tragedy—simple, primitive, moving inevitably to the

denouement—which in this instance, however, is not tragic but one of fervid happiness. The stage setting was realistic and effective, reproducing faithfully the interior of a New Mexico home in early Spanish days. The Fiesta management and the author were fortunate in having for the leading characters of the play, Earl W. Scott and his wife, who created the parts of Tio Juan and Tia Tula with convincing and dramatic force. Dorothy Gresham Lewis as the fifteen-year-old blind girl, around whom the drama is written, was an attractive heroine who played her difficult part exceedingly well. The supporting cast was well balanced and efficient. The play has been printed as a Bulletin of the School of American Research. It has been copyrighted, and is one of a cycle of historic plays written by the talented author.

"Kaw-Eh," a delightful musical play written and staged by Mrs. Elizabeth DeHuff, of the United States Indian School, held the audiences in the two kivas enthralled on the first day of the Fiesta. Mrs. DeHuff, who is the author of "Tay-Tay's Tales," and who has made an intimate study of Indian life and folk-lore, succeeded in giving through her play a poetic picture of beautiful significance. The personnel taking part was entirely Indian.

"Los Pastores" was the third of the group of four plays selected for Fiesta presentation. A band of local native players, who have been accustomed to giving it each Christmas season, consented to compress into a one-hour performance the dialogue and songs that usually consume two hours. The story of the Shepherds and the Annunciation furnishes the thread for the dialogue and the chorals, most of them of simple beauty. The play as given

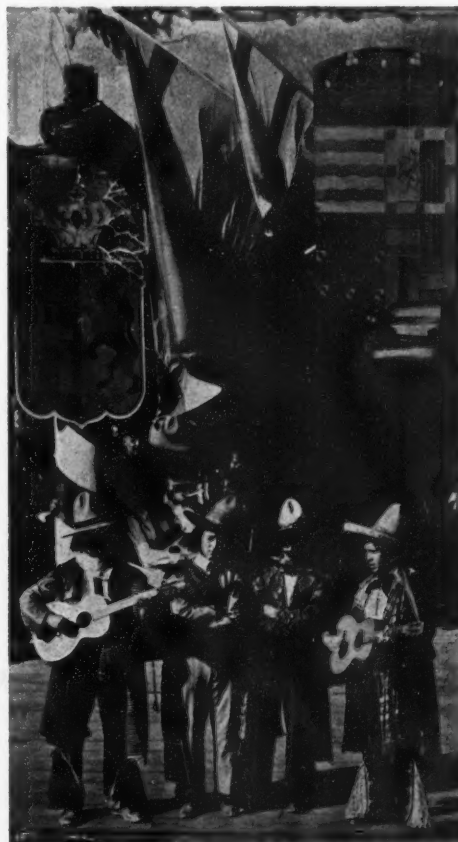


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was from an old manuscript which differs somewhat from manuscripts that have been published. While crude and primitive and somewhat monotonous to those who do not understand Spanish, the play is one well worth preserving and repeating each season. One musical critic declared during the Fiesta that eight of its chorals are as fine as anything composed by Bach and that there are possibilities for musical development in this ancient play, which has been given a characteristic local atmosphere, that would make it noteworthy even if it had not a background of history and tradition. Mauricio Duran was in charge of the play as director, and three performances were given to crowded houses.

"Los Matachines," a musical pantomime, has been given year after year at the Fiesta by the Cochiteños, who have taken especial pride in the preservation of the ceremony. The spirited movement forward and backward with intricate dance step, the weird strains of the music, and kaleidoscopic changes in grouping of the naively costumed players, all make a vivid impression. It is a spectacle such as can be witnessed nowhere else in this country.

Important was the part given the two Indian soloists on each day's program. The audiences never could get enough of the singing of Tsianina and Oskenonton. Their repertoire of Indian songs and motifs covered an extraordinarily wide range. As the outstanding artists of their race, the Fiesta management was fortunate indeed to have both of them take so whole-hearted a part. Both appeared always in Indian costume, both have striking stage presence, both were generous with their encores. Tsianina's mezzo-soprano, more mellow than



Courtesy A. C. Baker, Portland, Ore.  
FIESTA TROVADORES.

ever before, magnificent in its range and superb in timbre, entranced all those who heard her. Not only did she sing the interpretations of Indian themes by Cadman, Lieurance, Grunn, but also the Indian songs themselves as recorded by Alice Fletcher, Florence Densmore, and as she herself had received them directly from original sources. Her unaffected manner, her personal charm and simple explanation of the theme and words, made her appearance a great attraction. Oskenonton's baritone was an expressive foil for Tsianina's lovely voice, and

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whenever and wherever they appeared in duet, they had to respond to three and four encores before the audience permitted them to take up the next number. Oskenonton was new to the Fiesta, but became a favorite at once. His rich baritone of remarkable volume, his ease and sincerity, his directness in explaining and presenting his numbers, won every heart. A water drum which he had improvised and played himself furnished effective accompaniment to the aboriginal songs most of the time. Both singers were fortunate in their accompanists for the selections in which piano or harp was used. Homer Grunn, the well-known composer and pianist; A. F. Sievers, composer, pianist and teacher; Mrs. George Van Stone, a talented pianist; Mrs. Edith Hart Dunne, a harpist of more than local note, were those who generously gave of their talent as assistants for Tsianina and Oskenonton.

For the third time the annual Indian Fair proved a success from every point of view, much to the satisfaction of those who originated the idea for the purpose of reviving the best in the way of Indian crafts and at the same time finding a market for the products of Indian potters, weavers and other craftsmen. The Fall silver trophy awarded the first year of the Fair to the Sioux, the second year to the Navajo, was this year taken by the Pueblos for the best tribal exhibit. Acoma was given the grand prize for the best Pueblo pottery exhibit.

It stands to the credit of the U. S. Indian Bureau and its representatives in the Southwest that they gave the Indian Fair every possible encouragement and help. A full account of the Indian Fair follows in a separate article.

Each fall since 1914, the artists paint-

ing in the Southwest have generously sent examples of their year's work to the Museum for exhibition. This year for the first time, hanging by groups was avoided, and the various societies found their work mingled in one impressive exhibition of the Painters of the Southwest. A full account of this follows in a separate article.

Tuesday forenoon's pageant was a colorful burlesque staged by El Pasatiempo committee. The artists and writers reveled in tableaux fearfully and wonderfully constructed, in banners inscribed with bon mots or local take-offs. Much of the costuming was as resplendent as it was original. Those who participated were a cross-section of Santa Fe life and society. One would have to go to Philadelphia to witness a Mummers' parade on New Year's Day, or to southern Europe at Carnival time to find spectacles for comparison. In the procession were men and women of national and even international fame, shoulder to shoulder with Indians, Spanish-Americans and the boys and girls of the town. Features of the so-called "Hysterical Pageant" were: Sousa's Band, Cliff Dwellers, Lo the Poor Indian, Court Life, Los Conquistadores, Spanish Heavy Artillery, Adviento de la Primer Chinche, Woolly Willies, Old Stagers, Los Rancheros, First Survey of Santa Fe Trail, Santa Fe Trailers, Let There Be Water and Light, The American Occupation, Discovery of Santa Fe by the Artists, Tourists and Contourists, Los Nuevos Trovadores, Prohibition Squad, Still Life, Bathing Beauties, The Laughing Horse.

Wednesday evening and far into Thursday morning, a costume dance under the portales of the Palace and on the street between the Palace and the Plaza drew thousands into the

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merrymaking and pageantry. Bonfires blazed in the streets around the Plaza, and music by two bands, the community singers, the troubadours, the Spanish chorus and improvised Indian drum corps, alternating, or in ensemble, accentuated the carnival spirit as bands of dancers and singers in grotesque or magnificent costume marched up and down and finally joined the dance. If Santa Fe in its more than three centuries of history ever had a gayer time, history does not record it.

The Plaza decorations and illumination at night as designed and carried out under the direction of Gerald Cassidy, made a remarkably effective background for El Pasatiempo. On three sides of the Plaza had been erected booths in color and in design harmonizing with the decorations. In these booths, merchants and local civic organizations carried on an active market and side-shows.

The Spanish colors, yellow and red, were the exclusive decorations both day and night, in bunting, flags, banners and garlands of electric lights, decorative lanterns and illuminated signs. The background of the Palace, the Museum, and the majestic Sangre de Cristo Range beyond, made an impression vivid and unforgettable. Troubadours in Spanish costumes, playing mandolin and guitar, the Spanish chorus, Spanish dancers, made their way to and fro, giving numbers on the stage or entertaining groups of people at various points in the Plaza; a happy care-free, singing, dancing crowd.

The troubadours were recruited from among local Spanish-American musicians, who had been accustomed to playing violin, guitar and mandolin, at local dances for the native people.

The community chorus consisted of

every one who wanted to sing and the Director, Mr. Bradford, achieved a distinct triumph in getting so many to join in Spanish songs. It was marvelous how the community singing took hold of young and old, of people of all races and occupations. As a result, the visitor continues to hear at morning, noon and night, the singing, humming or whistling of the Spanish tunes dear to the hearts of the old-timers. The two brass bands engaged for the Fiesta were "The Cowboys' Band" from Las Vegas, and "Los Conquistadores Band" of Santa Fe, both in the costume indicated by their names, each rendering programs especially provided for the Fiesta, including selections of Spanish music and historic characterizations.

At 11:30 P. M. on Wednesday, the third day of the Fiesta, the crowd of 5000 people in the ancient Plaza faced the band stand and joined the song-leader in their favorite Spanish songs, "Adelita" and "La Golondrina." Tsianina and Oskenonton sang for the throng over and over again as called back, their duet, "By the Waters of Minnetonka," being the most noteworthy musical number of the entire Fiesta. The Governor and Captain General of the Kingdom and Province of New Mexico, Don Diego De Vargas, announced that in recognition of her presence as a representative of the great tribes of the eastern plains, the Illustrious Cabildo of Administration and Justice was permitted to make the Princess Tsianina a citizen of Santa Fe. Whereupon, the Alcalde Mayor, in the form and ritual of the ancient Spanish ceremony, conferred upon Tsianina perpetual citizenship of La Villa Real de Santa Fe de San Francisco de Assisi. The Director of the Fiesta, in the name of the Fiesta Council

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and of the people of Santa Fe, presented to Tsianina a Navaho silver bracelet, set with turquoise "as a symbol that she henceforth is bound to return each year to the city whose undying affection she has won to delight its people with the songs of her race and the charm of her gracious presence." On the stroke of midnight with the singing of "America," the Director declared the Fiesta of 1924 at an end.

The greatest immediate need is an arena near enough to the Plaza of the city in which the Indian ceremonies and other out-of-door spectacles can be staged adequately. The site is available and admirably adapted, but the means with which to prepare it for the 1925 Fiesta are not in sight. It offers an opportunity for those who have learned to love Santa Fe, and for those who are concerned about reviving and perpetuating what is finest in Indian culture as well as creating a real

American art, drama and music, to contribute toward the attaining of a most worthwhile object.

In conclusion, the School of American Research desires to recall that it was Colonel Ralph E. Twitchell, member of its Managing Committee, and distinguished as a historian, who developed the Fiesta and its main features during its first renaissance, and that for the 1923 Fiesta, which was also a great success, Mr. Carl A. Bishop, a member of the Santa Fe Society of the Archaeological Institute, was the director. It was the united efforts of the railways, the press, every local civic, church and fraternal organization, every contributor to the guarantee fund, every participant in the program, the interest of writers, artists, musicians, and visitors—in short, a magnificent, wholesome community spirit—that enabled the School of American Research and its Director to make the 1924 Fiesta so artistic and notable a success.



INDIANS IN FRONT OF THE ART MUSEUM, SANTA FE FIESTA.



## THE HISTORIC BACKGROUND

### I

#### BEFORE SANTA FE WAS

*By Edgar L. Hewett*

**O**LDER, perhaps by thousands of years, than the Spanish-American capital, is the civilization that left its monuments about the site of Santa Fe in every direction. The city is built upon the ruins of ancient Indian towns. Under the breastworks on the summit of Fort Marcy are the ruins of old Kwapoge (Place of the Shell Bead People). The Palace of the Governors was built upon the ruins of an Indian pueblo, the name of which has disappeared even from tradition, but its massive walls of puddled adobe laid down before the art of making bricks was introduced by the Spaniards, may be seen under glass in some of the rooms of the Palace at the present time. Skeletons of its people and fragments of its culture have been disclosed wherever excavations have been made beneath the walls and in the placitas. Across the Rio Santa Fe to the south, where San Miguel Chapel now stands was built the pueblo of Analco (Place Over There Across the Water), after Santa Fe was founded. No remnants of it remain except beneath the soil.

Other towns of the ancient Tano land are scattered along the Rio Santa Fe from the capital city to La Bajada, the most important being at Agua Fria and at La Cienega near La Boca, the mouth of the canyon that cuts through the volcanic mesa above La Bajada. Here stood the village of Tsiguma, where De Vargas halted his army before reentering the city. The mounds of the ancient pueblo are still conspicuous. The next waterway south of Rio Santa Fe, Arroyo Hondo, was occupied by Tanoan

towns, chief of which was Kuaka on the south rim of Arroyo Hondo Canyon five miles south of Santa Fe. The next waterway to the south, the Galisteo, was occupied by the large pueblos of San Cristoval, one of unknown name near the present Galisteo, San Lazaro, San Marcos, all of which exist today only in the form of extensive ruin mounds. The ruins named are only a few of those scattered over the ancient Tano world, the plain extending from Santa Fe on the north to the mountain ranges that form its southern horizon, and from the base of the Santa Fe range on the east to the land of the Keres of the Rio Grande Valley on the west.

North of the crest above Santa Fe, occupying the valley northward for fifty miles, rimmed by the Santa Fe range on the east and the Jemez range on the west, lay the ancient Tewa world. Five villages of this province still survive, while the ruin mounds of many times that number tell of the large population of antiquity.

To the west of the Rio Grande, at the eastern base of the Jemez Mountains, is the great cliff dwelling region of Pajarito Plateau. Here the remains of the far past may be counted by thousands. Houses were built in the shelter of overhanging cliffs and rooms carved out of the vertical walls. In ages past, when the first people sought this secluded area, they occupied the natural cavities in the tufa. As the population increased, they fashioned new caves in the volcanic rock until every canyon had its walls literally honey-combed. The tiny doorways still exist through which one enters rooms varying from six to ten feet square with plastered walls and floor hardened with crude cement. The rooms are furnished



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with fireplaces, granaries, and other reminders of domestic life and the blackened ceilings speak of long occupation. Many of the walls are covered with crude decorations, pictures of plumed serpents and mythical beasts, birds, and personages. The cliffs themselves are adorned with thousands of symbols chipped in the rock by the stone tools of aboriginal sculptors ages before America was discovered. On the mesa tops above, on the talus slopes in front of the excavated rooms, and in the valleys where running water or perennial streams were to be found, great community houses were built, the original apartment houses of America, in which thousands found shelter in a single building.

The most interesting scenes of this region are the Rito de los Frijoles, where Bandelier laid the scene of his "Delight Makers;" the ruins of the pueblo of the Yapashi to the south, with its shrine of the Stone Lions and LaCueva Pintada; Tshirege, Tsankawi, and Otowi to the north; and west of Santa Clara the great pueblo and cliff dwelling region of the Puye. At the latter, and also at the first-named of these ancient sites, the School of American Research has carried on extensive excavations, laid bare the ruins of cliff and community houses, ceremonial caves, and all the accessories of the ancient domestic and religious life.

The ancient people of the cliffs contributed the great stream of aboriginal culture, which, uniting with another from the north or east, formed the Pueblos which still survive. The record is being slowly and scientifically read in the Pajarito, at old Pecos, at Gran Quivira, at Jemez, in the Mimbres Valley far to the south, and in time it may be possible to write with some degree of accuracy a history of

civilization in the Rio Grande Valley, possibly of the entire Southwest. For the present, travellers interested in the subject should study the collections in the Museum of New Mexico, especially those in the Palace of the Governors, where in concentrated form and somewhat systematically arranged, may be read the record of the ancient people, unconsciously written by themselves in the works of their hands and minds, through the millenniums past. Observe as the record approaches our own time how the civilization of the Spaniards from the south penetrated this far away region, adapted itself to it, came to dominate it, and to be submerged in turn by the march of Anglo-Saxon population from the eastern seaboard. That the material for this latter chapter in the history of the southwest has been preserved is due to the New Mexico Historical Society during the past half century.

### II

#### THE ANCIENT VILLA OF SANTA FE

*By Ralph E. Twitchell*

The kingdom and provinces of New Mexico were the farthest north of all the Spanish possessions in the New World. Santa Fe was the capital of areas greater by far than all the colonies along the Atlantic seaboard combined. Explored by Francisco Vasquez Coronado in 1540, no attempt at actual settlement by Europeans was made until 1598, when Don Juan de Oñate, the first colonizer of areas within United States of America of today, achieved a peaceful conquest of all the Pueblo Indian tribes of the Rio Grande drainage and established his capital at San Gabriel, near the present pueblo of San Juan in Rio Arriba County, New Mexico.

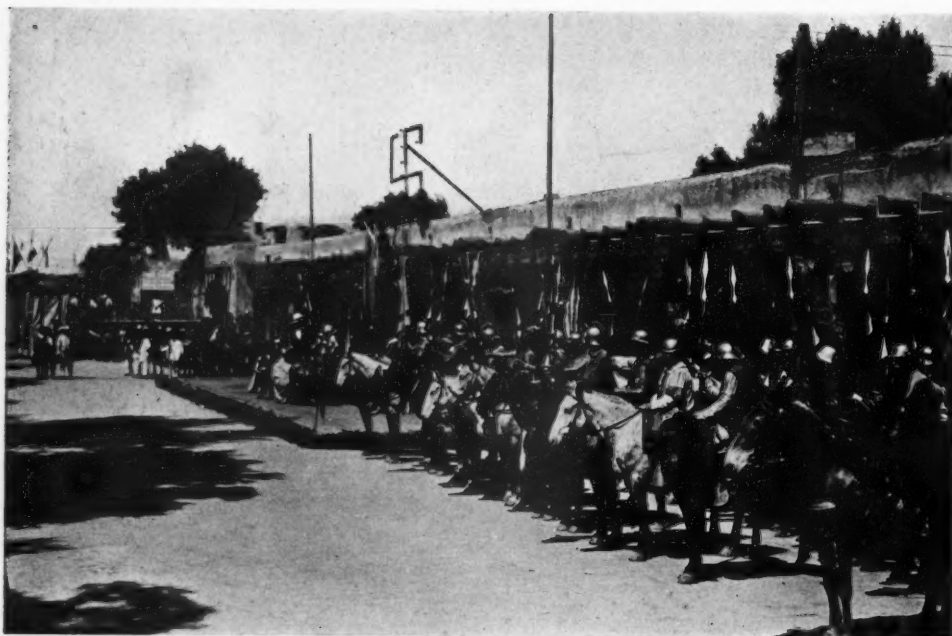


*Courtesy A. C. Baker, Portland, Oregon.*

DE VARGAS PAGEANT, ARRIVAL OF THE ARMY OF DE VARGAS.

Within the succeeding decade, the Villa of Santa Fe de San Francisco was founded, a presidio built and the capital established and recognized as such by the Spanish Crown. Then was built the Palace of the Governors and Captains General, the most ancient governmental structure standing and used for public purposes in all the United States of America. Within its walls for three quarters of the seventeenth century at least twenty governors and captains general lived, ruled and claimed dominion as far as the Mississippi on the east, to the unknown regions of the north, the South Sea or Pacific Ocean on the west, and the Spanish provinces in New Spain on the south, practically one half of the United States of today. These governors were all men with military

training and experience in the armies of Spain and, in New Mexico, each was accustomed to lead in person all military expeditions against the nomadic tribes or semi-barbaric Pueblos who at various times sought relief and freedom from the Spanish yoke. At intervals during the seventeenth century the various tribes made efforts to regain their freedom; settlers were slain, Franciscan missionaries were murdered, but all proved abortive until 1680, when, under the leadership of the great Pueblo sorcerer and chieftain—Po-Pe—the Spaniard was driven out of the province, the capital was destroyed, and not a vestige of the Spanish occupation remained save the Old Palace, which was thereafter used by the Tano pueblo tribe for residential purposes. Upon the ruins of the



*Courtesy A. C. Baker, Portland, Oregon*

DE VARGAS PAGEANT, TAKING POSSESSION OF THE PALACE.

Spanish capital the Indians built two large communal dwellings, recorded by the Spanish chroniclers as having been five and even six stories in height.

During the decade succeeding the destruction of the Villa, the Spaniards, led by three successive governors and captains general, Don Antonio Otermín, Don Pedro Reneros de Posada, and Don Domingo Jironza de Cruzate conducted several campaigns against the apostate Indians seeking the recovery of their capital and the subjection of the Pueblo tribes. In all they were unsuccessful, although General Cruzate in 1689 succeeded in penetrating the province from the temporary capital at Paso del Norte as far north as the Pueblo of Cia, where a great battle was fought, and in which more than six hundred Indians were killed at the storming and assault upon

the walls of the pueblo where the Indians were entrenched. All efforts to regain the province having failed, in 1691, the Spanish Monarch, Don Carlos Segundo, appointed Don Diego de Vargas Zapata y Lujan Ponce de Leon as Governor and Captain General.

### III

GENERAL DON DIEGO DE VARGAS ZAPATE Y LUJAN—MARQUES DE LA NAVA DE BRAZINAS, GOVERNOR AND CAPTAIN GENERAL OF THE KINGDOM AND PROVINCES OF NEW MEXICO

*By Ralph E. Twitchell*

General Don Diego de Vargas, the outstanding military figure and executive in the history of Southwestern United States, was born in the Villa of Madrid about 1650. He was educated for a military career. He was ap-



DE VARGAS PAGEANT, SURRENDER OF THE INDIANS.

pointed governor and captain general of the "Kingdom and Provinces" of New Mexico in the spring of 1691, and very soon thereafter assumed charge of affairs of the government, his headquarters being at El Paso del Norte, at that time the temporary capital of New Mexico. His appointment was made expressly in view of a desire to reconquer the "Kingdom" from which the Spaniards had been driven eleven years previous by the Pueblos under the leadership of the Indian chieftain—Po-Pe.

More than a year passed before General de Vargas was able to undertake the conquest of the revolting Queres and Tewas, together with the Žuni and Moqui tribes. This delay was caused by the revolt of the Sumas and other Indians whose habitat was in the vicinity of El Paso del Norte.

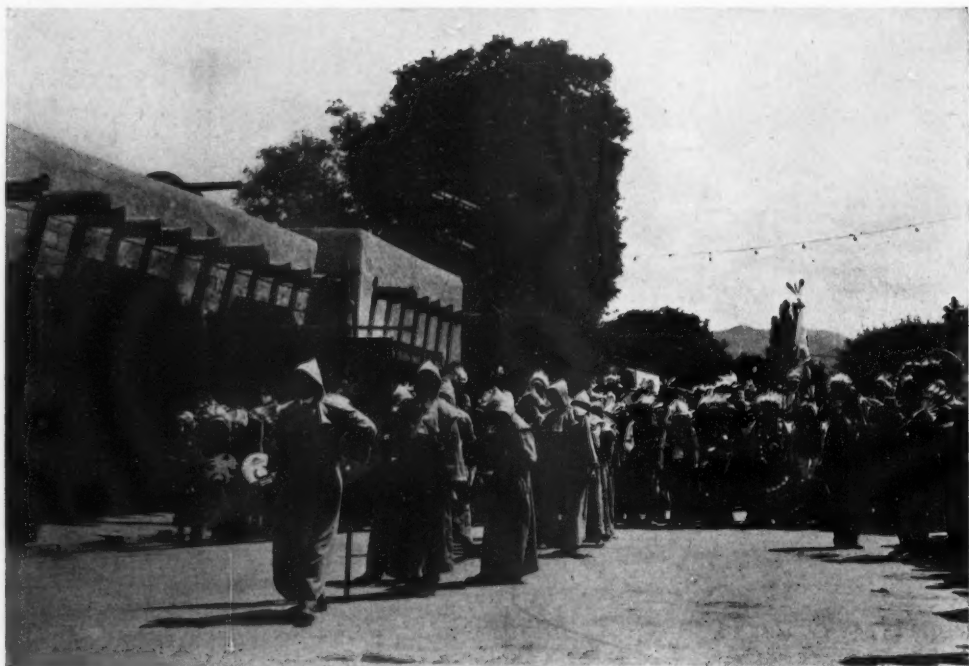
General de Vargas was of aristocratic lineage, the son and heir of the Maestre de Campo, Don Alonzo de

Vargas Zapata y Lujan, Chevalier of the Order of Santiago and Señora Doña Maria Margarita de Contreras, his wife, both of whom also were natives of Madrid, and possessed of many landed estates and ample fortune.

At the time of his appointment to the governor and captain-generalship he had been living in the City of Mexico. His wife was Doña Juana Ponce de Leon, of distinguished birth and lineage, to whom, when entering upon the performance of his official duties in the far distant Province of New Mexico, he gave full power of attorney to administer all his estates and property situate in Spain, the City of Mexico and elsewhere.

General de Vargas having awaited at El Paso del Norte until August 21, 1692, for a troop of Spanish auxiliaries, which was to have been sent him from the Presidio of Parral, accompanied by a small detail from the garrison at





DE VARGAS PAGEANT, ARRIVAL OF THE FRANCISCAN FATHERS.

El Paso del Norte and three Religious, proceeded on that day on his first entrada, after many experiences of a most interesting character, reaching at day-break, September 13, 1692, the capital, Santa Fe, which it was soon ascertained was thoroughly fortified by the Tano Indians who were then occupying the ancient villa on the ruins of which they had erected two large pueblos of four and five stories in height located on the west and south sides of the plaza mayor.

The Indians refused at first to permit the entry of the Spanish general and his troops. Finally by delicate and diplomatic persistent persuasion the general, the Religious and the troops were permitted to enter and De Vargas took formal possession of the Villa.

Following this he visited all of the Pueblo villages and by adroit diplomacy succeeded in securing their surrender. He then returned to El Paso del Norte, marching from the pueblo of Zuni southeasterly to the Rio Grande, which stream he reached in December of that year, arriving at Paso del Norte in the last days of the month. In January, 1693, De Vargas began his preparation for the occupation of the Province by his army and the surviving settlers and their families and others who had been driven out in 1680.

On October 13, 1693, the General and his army and all the settlers set forth for Santa Fe—approximately 800 persons, including the military—100 soldiers. The Religious, 17 in number, were in charge of Rev. Fr. Salvador de San Antonio. They arrived at the





DE VARGAS PAGEANT, RAISING THE CROSS IN FRONT OF EL PALACIO.

Villa December 16, 1693. Thereafter followed the assault upon the Villa owing to the refusal of the Indians to conform to the orders of De Vargas, who had established his camp outside the walls of the Villa. The Villa was taken, 70 Indians were shot in the Plaza, and the Tano governor, Antonio Bolsas, hanged himself in the Palace.

Thereafter followed the complete conquest of all the Pueblos.

In 1694-95 occurred the second great revolt of the Pueblos. In suppressing this De Vargas displayed great ability.

Many battles were fought, the principal engagements being at the Potrero Viejo, the Mesa Prieta of San Ildefonso and at the Pueblos of Taos. Hundreds of Indians were slain. Spanish authority was finally re-established in which the Indians of the Pueblo of Pecos, aiding the Spaniards, materially

assisted. A most notable feature of this campaign was De Vargas' pursuit of the fleeing Pueblos, led by Kiowa Apaches in mid-winter, over the main range of the Rocky Mountains through the Mora pass from the pueblo of Picuris, 250 miles northeast, to the great plains. This pursuit and its notable events are striking episodes in the military history of the Southwest. De Vargas was succeeded by Rodriguez y Cubero; jealous of the great deeds of his predecessor, he caused De Vargas a great deal of trouble. De Vargas carried his case to the Spanish Crown and received a second appointment at the expiration of Cubero's term and was made Marques de la Nava de Brazinas.

De Vargas died at Bernalillo while on a campaign against the Apache Salineros. He left no descendants in New Mexico.

## IV

## THE ORIGINAL BANDO OF MARQUEZ DE LA PEÑUELA (1712).

Translation by Lansing B. Bloom

*In the Villa of Santa Fe, the sixteenth day of September, 1712, being gathered and assembled in the house of the dwelling of General Juan Paez Hurtado, lieutenant of the governor and captain general (since the houses of the town council are untenable by reason of the continuous rains which have prevailed since the thirteenth of the present month as well as the recent thunderstorms) in order that, reflecting on the fact that this Villa was reconquered on the fourteenth of September, 1692, by General Don Diego de Vargas Zapata Lujan Ponce de Leon, Marquis de la Nava de Brazinas and that in twenty years this Villa has not held, as was due, a Fiesta in honor of the healthful benefit of our redemption, and in order that henceforth the said fourteenth day may be celebrated with vespers, mass, sermon and procession around the principal plaza, all the members of the Illustrious Cabildo of justice and government being obligated to its observance by this affirmation, with a solemn oath given by those present in the hands of the Reverend Father Guardian of said Villa, Fray Antonio Camargo, who was asked by said Illustrious Cabildo to be pleased to attend said gathering with the other distinguished and capitular citizens of the city. Captain Alfonso Rael de Aguilar, alcalde, and the adjutant and regidor Salvador Montoya carried to the Marquis de la Peñuela, governor and captain general of this Kingdom, a request that he would be pleased to attend as President over said gathering, but he orders his lieutenant to preside over it, which he accordingly did. And since the fourteenth day, which is the one designated for coming years, is already past, we determine to observe the said Fiesta on the seventeenth, which is that on which the Church our Mother celebrates the cruel wounds of San Francisco, in whose Church it is our desire (that) a fiesta be celebrated forever in honor of the elevation of the Holy Cross, and we obligate in so far as we are able upon all who may succeed to places in said Illustrious Cabildo the charge of gathering the contributions, also of assigning the sermon to the person who may be fitting, to whom shall be given a gratuity of twenty-five pesos; that of the balance which may be collected thirty pesos shall be paid for the vespers, mass, and procession—to all of which we, those present, obligate ourselves and we obligate those who may succeed us, as we also obligate ourselves, to provide the candles which may be necessary, and if perhaps in the course of time this Villa should have some sources of income a portion of them shall be designated for said festivity, all of which as already said we swear in due and rightful form: I, General Juan Paez Hurtado, for said the Marquis de la Peñuela; Capt. Alfonso Rael de Aguilar, alcalde; Capt. Don Felix Martinez, regidor; Adjutant Salvador Montoya, regidor; Miguel de Sandoval Martinez, secretary of the cabildo; Maestre de Campo Lorenzo Madrid, capitular; Capt. Antonio Montoya, capitular; Capt. Juan Garsia de la Riva, capitular; Capt. Francisco Lorenzo de Casados, capitular. And this declaration that the candles which may be burned in said festivity—they must be collected by said Illustrious Cabildo or by the person to whom this duty may be assigned, and this we do because of the small means of the country. Likewise we obligate ourselves to attend at vespers, mass, sermon, and procession, and we swear by the Most Holy Cross, Protectress and Patroness of this Villa of Santa Fe, and this writing and obligation we sign on said day, month and year.*

<i>Juan Paez Hurtado (rubric)</i>	<i>Alphonso Rael de Aguilar (rubric)</i>
<i>Felix Martinez (rubric)</i>	<i>Lorenzo de Madrid (rubric)</i>
<i>Salvador Martinez (rubric)</i>	<i>Juan Garsia de la Riva (rubric)</i>
<i>Antonio Montoya (rubric)</i>	<i>Francisco Lorenzo de Casados (rubric)</i>

Before me:

*Miguel de Sandobal Martines (rubric)*  
secretary of cabildo

## PLAN OF THE FIESTA

*By Edgar L. Hewett*

The Fiesta consists of four coordinate phases: (1) Pageantry; (2) El Pasatiempo; (3) The Indian Fair; (4) Exhibitions.

The Fiesta opens with the episode just preceding the retaking of Santa Fe by De Vargas, Governor and Captain General, in 1693. The Pueblo Indians occupy the Old Palace, which they have held since the successful rebellion of 1680, at which time the entire white population had been driven out of the Province of New Mexico and the City of Santa Fe destroyed, with the exception of the Palace of the Governors. The war procession of the Pueblo Indians emerges from the Old Palace, closes the gates against the coming Spanish army, encircles the plaza, divides into two war parties, which enter the kivas and there perform their characteristic war ceremonies.

During the supposed lapse of a day's time, the battle between the Indians and the Spanish army has been fought, and the Indians have surrendered. The army of the Spaniards under General De Vargas enters Santa Fe. The historic ceremony of retaking the city is enacted in front of the Palace of the Governors, and in honor of the reconquest, the Governor causes a three days' Fiesta to be announced. Following the ceremony of the entrada, the Indians perform their peace ceremonies, including the peace dances described in a following article, and the Indian cantata of ancient Santa Fe, "Kaw-Eh."

During the second day, the Indians present before General De Vargas and staff and the Cabildo of Santa Fe their

grand cycle of summer and winter ceremonies depicting the religious life and customs of the people. The entire cycle is arranged under the ancient title, "The House of the Sun."

On the third day, by order of the Governor and Captain General, the Spaniards cause to be performed their Christian miracle and mystery plays introduced by the Franciscan Fathers for the instruction of the Indians, interspersing their serious and solemn religious dramas with the gay songs and dances of Old Spain. The plays include "Tonita of the Holy Faith," a miracle play of Old Santa Fe, "Los Pastores," the drama of the shepherds by native Mexican players, and "Los Matachines," a medieval mystery play by the Indians of Cochiti.

"El Pasatiempo" is the name given to the pastime features of the Fiesta, which occupy the plaza during the three days' celebration. Santa Fe artists and writers have taken the leading part in this phase of the Fiesta. A Spanish market surrounds the plaza. During the intervals between the dramatic performances, the plaza is enlivened by band concerts and Spanish trovadores, in the songs and dances of Old Mexico and Spain. Community singing is a feature of the entire Fiesta. On Sunday night preceding the opening, the entire community of Santa Fe unites in an evening of music in the old plaza.

The Indian Fair is strictly for Indian entry and competition, and is participated in by the various tribes and pueblos of the Southwest. The objects of the exhibitions are: the encouragement of the native arts and crafts of

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the Indians; to revive old arts and keep them as distinctive as possible of the tribes and pueblos in which they flourish; the establishment and location of markets for Indian products; and securing reasonable prices for their wares; the authentication of all handicraft offered for sale and the protection of the Indian in his business dealings with traders and buyers.

The ancient Palace of the Governors with its collections illustrating the achievements of the Indians of the Southwest for a thousand years past, is open constantly to visitors during the Fiesta. The annual exhibition by all the artists painting in the Southwest, held in the Museum Art Gallery, is one of the outstanding features of Fiesta week. The illustrated article on the Fiesta Art Exhibition which follows, gives some idea of the growing importance of the southwestern art movement.

Following are brief outlines of the pageantry and plays.

THE DE VARGAS ENTRADA  
*Colonel Norman L. King, Director*

General Don Diego de Vargas Zapata y Lujan, Governor and Captain-General of New Mexico, commanded the Spanish forces at the time of the second conquest in 1693.

The ancient villa and capital of the province, La Villa Real de Santa Fe de San Francisco, had been in possession of the Tano tribe of Indians since 1680, at which time the Spaniards had been driven out of Santa Fe.

In 1712, the Governor and Captain-General, the Marques de la Peñuela, by an official bando or ordinance, fixed a day in September for the annual celebration of the conquest by his predecessor, General De Vargas.

The pageant as presented reproduces

in letter and in spirit the events as they actually transpired on the day of entry of De Vargas. All of these events are recorded in the archives of Santa Fe, now reposing in the library of the State Museum.

On the spot in front of the Palace of the Governors where the original ceremony took place in 1693 is re-enacted the ceremony whereby General De Vargas restored to the Illustrious Cabildo of Administration and Justice (the civil authority of the city) the government and control of the Villa of Santa Fe. The address of General De Vargas and the responses thereto are taken *verbatim* from the archives.

KAW-EH, CANTATA OF INDIAN MUSIC  
*By Elizabeth DeHuff*

In this dream of an Indian boy in the ancient pueblo of Quapoge (now the City of the Holy Faith), an attempt has been made to depict the simple but colorful homelife of a Pueblo Indian family; at the same time to weave in, through the medium of the dream, a bit of the drama of life as Indians enact it in their ceremonies.

The curtain rises upon the family group on an autumn evening many years ago. The women are singing as they grind corn meal to the accompaniment of the father's drum beats.

As the song ceases, Pooat-tsay (Yellow Water), who has been watching his grandfather Taytay make arrows, quizzes the old man about the meaning of fiestas and about the "long time ago." Then he begs his grandmother for stories, which is his custom on winter evenings.

The family sing their sunset song; the grandparents retire to their home in an adjoining room; the girls go to bed; the father leaves for a late meeting in the kiva; the mother sings her baby



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to sleep; and Pooat-tsay falls asleep upon his sheep skin.

He dreams of the two deer, the Witch Owl, the small katchina workers, the three spirits and the little spirits of the flowers—all of the things he has heard about during the evening. Finally he dreams that he is caught by the Witch Owl, but he awakes to find that it is only his mother shaking him to wake him to attend the fiesta.

He begins to tell her of his dream; when sleeping he nods, to dream again that the spirits are telling her themselves. Finally, half asleep he fancies that he witnesses the first dance of the fiesta.

### TONITA OF THE HOLY FAITH

*By Maude McFie Bloom*

Tonita, a little blind orphan, has survived the terrible Re-conquest years in Santa Fe through the protecting care of the Franciscan priests who accompanied the pious Don Diego de Vargas.

Shortly before the story opens, Tio Juan, a later colonist from an hacienda down the Rio Grande valley (the present Domingo) had made a pilgrimage to Santa Fe and had taken the gentle girl to his humble home, thereby bringing to them a twofold happiness. For mild Tio Juan it was her religiousness. For vigorous, practical Tia Tula, to whom religion was not so vital, Tonita was an all too delicate girl who must be transformed into a healthy pioneer wife for their son Juanito.

In the rapidly moving scenes which begin with the disappearance of Juanito is shown a vivid picture of the troublesome time of 1704 and of the simple faith in which people then lived. Urged by Tonita, the uncle goes to Santa Fe to fetch an image of San Antonio, who will help to find the lost

one. In Scene II Tonita tells of the main events of the internal strife which prevailed in Santa Fe, loyally defending the motives of the leader, Governor de Vargas, from the misunderstandings of his day. Tio Juan returns with the image, and with the news of the death of de Vargas.

Act II is ten years later, with Tonita grown to beautiful womanhood and eagerly sought in marriage but faithful to the memory of her Juanito. The happy and miraculous denouement is brought about by her unwavering faith in the patron saint, San Antonio.

### LOS PASTORES

*Mauricio Duran, Director*

Los Pastores is a miracle or morality play of mediaeval origin. The theme, very much like that of Los Matachines, is the ultimate triumph of light over darkness, of good over evil. It was therefore introduced to the Indians by the Franciscan Fathers on their arrival in New Mexico as a means of converting them to Christianity.

The play opens with a Christmas hymn, after which Lucifer, having been driven from Heaven by the Archangel Michael, appears determined to learn from the shepherds by some device regarding the coming of the Messiah. The shepherds arrive and the Archangel appears to warn them against Lucifer. Disguised as a traveller, Lucifer joins the shepherds but is driven out by the Archangel. He makes another attempt to learn of the Messiah's coming, but the angels again appear to protect the shepherds and finally subdue Lucifer and dismiss him to everlasting punishment. The shepherds then set out for the manger, where each recites a prayer, offers a gift, and retires. A strain of humor is introduced by Bartolo, who



LOS MATACHINES, BY AWA TSIREH.

typifies laziness and the *mañana* spirit. The performance is brought to a close by an invocation on the whole company and on His Majesty the King.

Throughout Europe in ancient times Los Pastores was known as "The Shepherds' Play." In the Southwest several communities had versions of the play which differed considerably one from another. One has been recovered at San Antonio, Texas, one in southern California, and in New Mexico versions have been found in Santa Fe, Taos, and San Rafael. The one used by the players for the Santa Fe Fiesta is from an old manuscript that has long been in the possession of the Duran family.

#### LOS MATACHINES

*Performed by the Indians of Cochiti*

The ceremony, Los Matachines, as performed by the Pueblo Indians from

Cochiti, is an old Spanish mystery play grafted upon an aboriginal Aztec drama which migrated northward from Mexico. It dramatizes the world-wide conception of the struggle between good and evil. The wise ruler is shown in the process of temptation to abandon the good ways of the past and enter into the evil doings that have lured away many of his people. He is continually protected from the evil influence by the maiden who represents the Spirit of Good. Evil is represented by two beast demons, who not only entice the good ruler into paths of vice, but who continually fight one against the other and eventually destroy one another, illustrating how evil has a tendency to destroy itself. The good ruler is finally won back to become the wise and virtuous protector of his people.





BUFFALO PROCESSION, BY AWA TSIREH.

## THE INDIAN CEREMONIES

*By Edgar L. Hewett*

The ceremonies shown at the Santa Fe Fiesta are arranged in two main groups, namely,

### I. CEREMONIES OF WAR AND PEACE

**T**HIS first group includes those that were used in preparation for battle or that were taken over by Pueblo communities from enemy tribes and now performed largely for the celebration of historic traditions. The two war dances chosen for presentation this year are of the class last mentioned.

#### THE COMANCHE DANCE

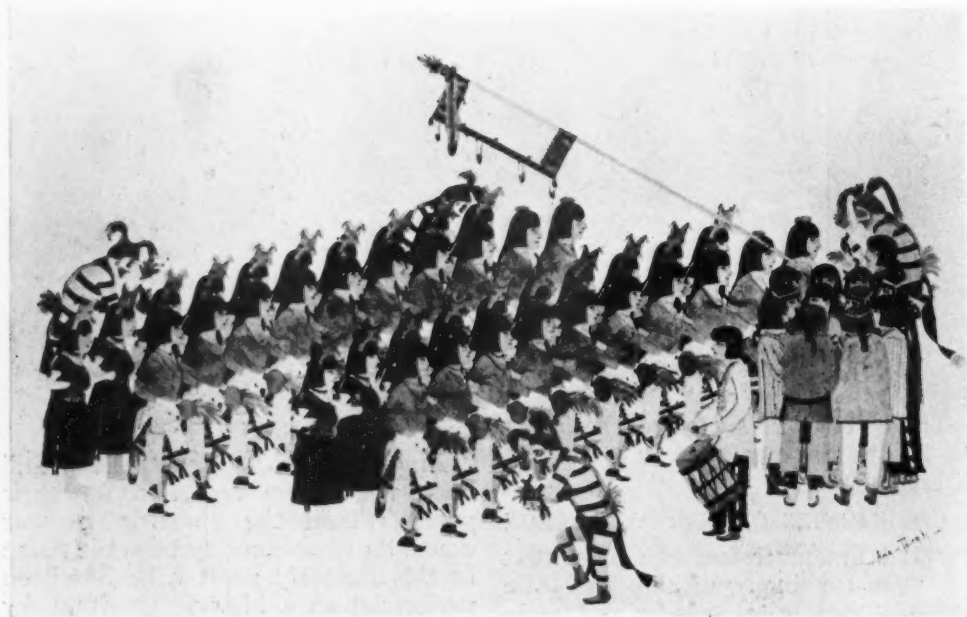
The Pueblos were for centuries in hostile contact with the Comanches, the dreaded "Warriors of the East." In the dance as now performed, the idea of frightfulness in connection with the Comanches has been intensified by the enormous head dress as well as by the action of the performance. In the typical war dance performed in preparation for battle, the body was painted black. Nothing in Indian costuming is more significant than this painting of the body. When the Indian painted himself black from head to foot, it meant war, combat to the death, battle without quarter or mercy. It was the supreme symbol of anger and deadly intent. Nearly all the Pueblos to this day perform the Comanche Dance.

#### THE SIOUX DANCE

Among the "Warriors of the North," none were more respected for their prowess than the Sioux. The war dance that has come to bear the name of this formerly great tribe has been performed as a historic tradition for generations by the Pueblos. In its costuming, it has not been built up in the frightful aspects that characterize the Comanche Dance, for the Pueblos were never in hostile contact with the Sioux, and have no such dreadful memories of them.

#### WAR DANCE OF THE WOMEN

The War Dance of the Women is one that survives in only two or three pueblos. It was carried on by the women and children of the pueblo every night while the men of the tribe were away on the war path. It began at sunset and continued until daybreak. Being performed on a circular platform and going forward with a continuous circular movement, it came to be called the Wheel Dance, and by this name was known for many years to those who witnessed it. Even the Indians themselves adopted the name. Its true significance was disclosed to the writer only a few years ago by one of the most reliable old men of San Ildefonso.



THE GREEN CORN CEREMONY, BY AWA TSIREH.

#### THE TANOAN PEACE DANCE

Many so called "war dances" are in reality "peace dances," performed in a religious spirit to celebrate the close of hostilities. The one on the program, known as the Tanoan Peace Ceremony, is a scene taken from an ancient peace drama that was formerly celebrated in all the Pueblo villages. It was a custom in ancient times among many of the Indian tribes to settle an issue of war between the people by single combat between the leaders of the opposing forces. When the two sides were drawn up for battle, the chief of one party would step forward and challenge the chief of the other side to fight out the quarrel between the people. The result of this single combat often settled a long standing feud. The custom was practiced down to a time within the memory of people still living in the Southwest. It was customary after a war was

finished to celebrate the coming of peace by elaborate dramatization of the episodes of the war. The scene shown in this ceremony represents the chiefs of the opposing forces going through a mimic combat, a description of the battle that brought peace to the tribe. As sometimes performed, the wife of each chief appears holding a cord attached to the belt, representing an idea that back of all warfare the ties of family and home life were vital incentives to valorous deeds. Back of the combatants is the group of musicians, who chant the songs of war and peace.

#### BRAIDING THE PEACE BELT

The ceremony of Braiding the Peace Belt survives in only one or two pueblos, except as a tradition. Its significance is somewhat as set forth in the above description, but it was performed regularly throughout the





WAR DANCE OF THE WOMEN, BY AWA TSIREH.

seasons of peace in connection with visits from one tribe to another. These visits were most likely to occur in the fall, embassies of peace proceeding from one village to another bearing gifts of the most substantial kind, and performing ceremonies designed to express the desire for the continuation of peace among the people. The ceremony of Braiding the Peace Belt symbolized the binding of the people in strong bonds of friendship.

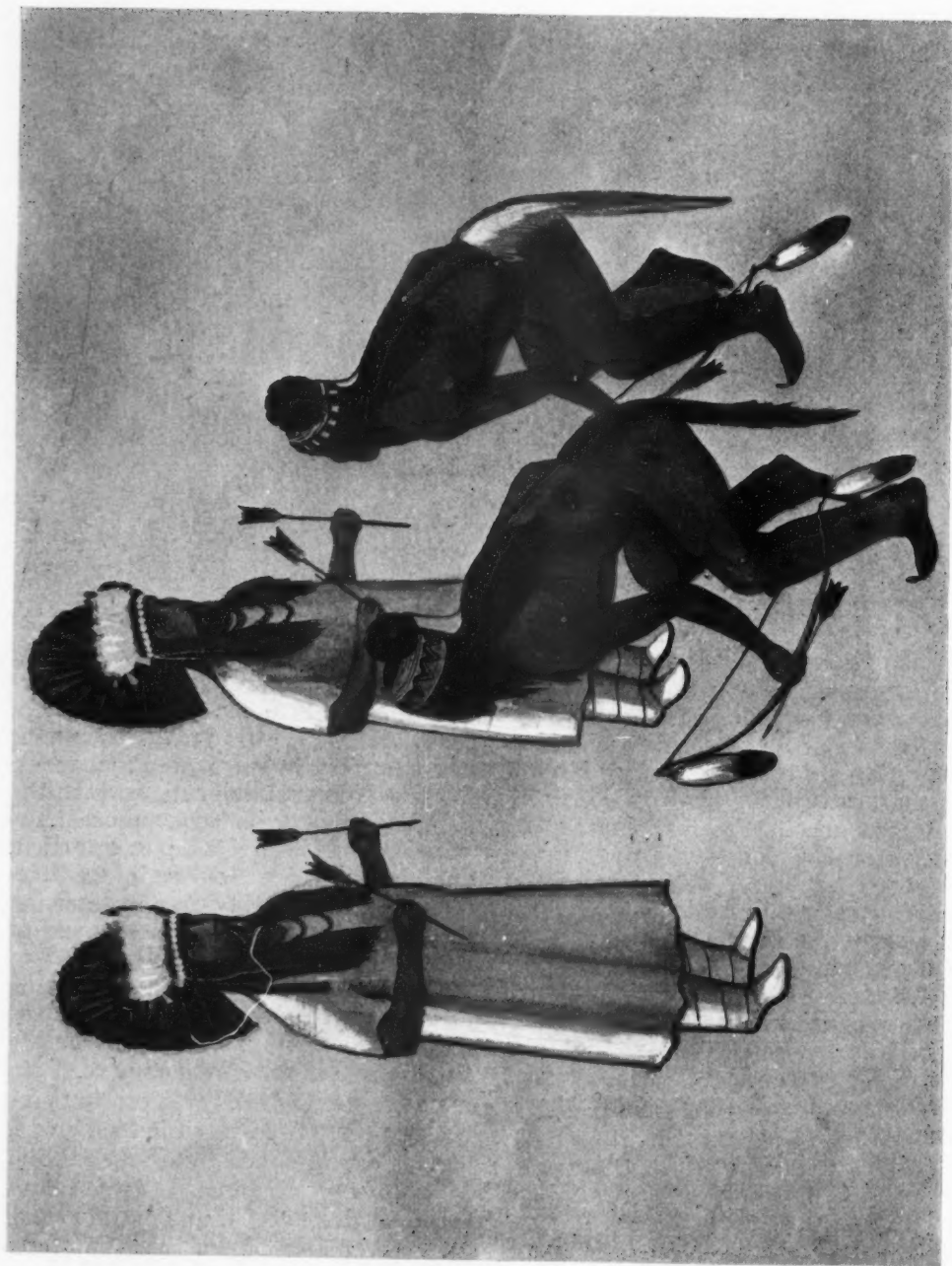
The pageant representing the final taking of Santa Fe by the army of the Spaniards under De Vargas gives occasion for presenting typical war and peace dances of the types best known and still preserved.

## II. SUMMER AND WINTER CEREMONIES

### THE HOUSE OF THE SUN

The cycle of summer and winter ceremonies presented at the Santa Fe

Fiesta this year is an arrangement of the seasonal ceremonies that accompany the movements of the sun. The life of the Indian was ordered to a great extent in conformity to the changing seasons. He observed that the sun, both to the east and west, reached a point in the south beyond which it never travelled, and from which it commenced its return to the north. In due time the return of the sun dispelled the cold of the winter and brought warmth and life back to the earth. The beginning of the new year to the Indian was the first day of spring, when the new life from Mother Earth commenced to manifest itself. Then was the time for the planting of seed for the food crops, always accompanied by dramatization of planting, germination, rain, and growth. Likewise, it was mating time, and ceremonies of fructification took place in the spring.



SUN DANCE, BY FRED KABOTIE.



TANOAN PEACE CEREMONY, BY AWA TSIREH.

As the sun proceeded in his northward progress, the plants grew and approached maturity by way of appropriate growth, fertilization, and maturation ceremonies. When the corn and other vegetables became available for food, the Green Corn Dance, Yellow Corn Dance, etc., occupied the Pueblos at frequent intervals. Later on, the fervent rain prayers of the summer gave way to the no less fervent ceremonies of gratitude for the abundance which meant life to the tribe. After the harvest, which was always closed by appropriate celebrations, the thoughts of the Indians turned to the next great enterprise necessary to assure their subsistence, namely, the hunt. One of the outstanding features of the religion of the Pueblos is the intimate relationship of the people to all living things. The life of man is in no way different or apart from the life of all other creatures. Even rocks, clouds, sky, and things which are by us considered inanimate, are thought by the Indian to be possessed of life, exactly the same as the life of the human being. This relationship is constantly recognized,

and the preservation of harmony with all things about him is one of the essentials of successful life with the Indian. The animal ceremonies of the fall and winter, like the Rain and Cloud Ceremonies of the summer, are directed by this idea. Therefore the Hunting Dance of any kind has a far greater significance than is implied by the name it bears. In this connection, it is noticed that the sun reaches its farthest point north on both eastern and western horizons at a certain time, and then begins its return journey to the south, leaving the north to the cold and dreariness of winter, a time which nevertheless is rich in meaning to the Indian. In the course of his movements, the sun has proceeded from south to north and now returns from the north back to the south within certain fixed limits of time and space. This then, is the region in which the sun lives. The Indian diagrams it as shown on the cover page of this magazine, and calls it The House of the Sun, a name which may appropriately be given to the cycle of ceremonies accompanying this, the most important phenomenon in all nature.



PUEBLO WAR DANCE, BY AWA TSIREH.

The particular design used for this publication is taken from the buffalo hide shield of Weyima, ancient Sun Priest of San Ildefonso, given to the writer just prior to the passing of that remarkable old man.

#### THE SUN DANCE

This ceremony, formerly engaged in by practically the entire village, has come to be a dance in which the whole population is represented by two men and two women, personating the two halves of the village. It is a spring dance, celebrating the return of the growing season with a dramatization of the planting, cultivating, and growth of the corn as a result of the return of the sun. This ceremony had entirely disappeared from the Pueblos, and was recently revived by the Indians of Santa Clara. It is almost identical with the ceremony known as the Acequia Dance, in which the principal episode of the celebration is the turning on of the

water in the ditches with the advent of the planting season.

#### THE BASKET DANCE

This is one of the most beautiful of all of the spring dances of the Pueblos. It takes its name from the use of the food basket in the ceremony, the basket itself symbolizing that which it contains, namely, the food which preserves the life of the tribe. The basket contains the seed that is planted in the ground, and which must be fructified in due time. It contains the fruit or grain which the earth yields in response to the efforts of the people through the planting and growing season. It bears the meal that is produced when the harvest of corn is ground, and finally, it bears the loaves of bread ready for the sustenance of the tribe. The invocations to fertility that occur in the Basket Dance embrace not only the food plant life but the human race, which must multiply and transmit the



## ART AND ARCHAEOLOGY

gift of life from generation to generation.

### THE EAGLE DANCE

This is a fragment of a rain and growth ceremony that was formerly common to all Pueblo towns. It was performed in the early spring and likely to be repeated from time to time during the summer. The Eagle or Thunder Bird was supposed to have direct intercourse with sky powers, and was much venerated by the Indians. It is not uncommon to this day to see specimens of either the Golden or American Eagle kept in captivity at the Indian villages and treated with every mark of veneration. The dance is a dramatization of the supposed relationship between the Eagle and man and deific powers. Two young men are costumed as Eagles and, in the course of the dance, imitate almost every movement that would be possible to these great birds. You see them in the act of soaring, of hovering over the fields, of perching on high places, of resting on the ground, and going through various mating gestures. The dance is in some ways the most remarkable of all the major ceremonies of the Pueblos.

### THE CORN DANCE

Those here given are fragments of the major ceremonies of spring and summer relating to the germination, maturation, and harvesting of the corn. Every Corn Dance is an invocation to the deities that have given the corn, provided for its germination, and brought it to maturity. There is involved also its harvesting and its protection from predatory enemies. A complete discussion of one of the major Corn Dances would involve the entire subject of the religion, social organization, and symbolism of the Pueblos. From a purely

artistic standpoint, the Corn Ceremonials commend themselves to those who appreciate a beautiful performance as almost incomparable. Those who are familiar with the aesthetic dances of primitive peoples throughout the world are unanimous in the opinion that the Corn Dances of the Pueblos are unrivalled in beauty and symbolic meaning.

### THE BUFFALO DANCE

This is the most important of the winter ceremonies of the Pueblos, and is still performed in almost every one of the villages. It is a dramatization of the supposed relation between the people and the larger animal life about them, especially the animals which furnished the winter food for the people. It takes the name "Buffalo Dance" not because that is the only food animal celebrated in the ceremony, but on account of its having been the principal source of animal food supply. The dancers are masked as buffalo, elk, antelope, in some cases mountain sheep, these being the principal game animals of the region surrounding the ancient Pueblo lands. The procession is led by a man costumed as a hunter. The dancers are usually in two lines, and between the two is seen a woman called the Buffalo Mother. She is the symbolic mother of the larger animal life of the region. A buffalo hunt to the great plains was a regularly organized ceremony. No individual could hunt independently, and severe penalties were inflicted for any violation of the rules of the community hunt. Animals were never killed needlessly, and practically no part of the animals killed in the hunt was wasted. The Buffalo Dance is a gorgeous ceremonial of relationship between man and animal life.

## ART AND ARCHAEOLOGY

### THE BOW AND ARROW DANCE

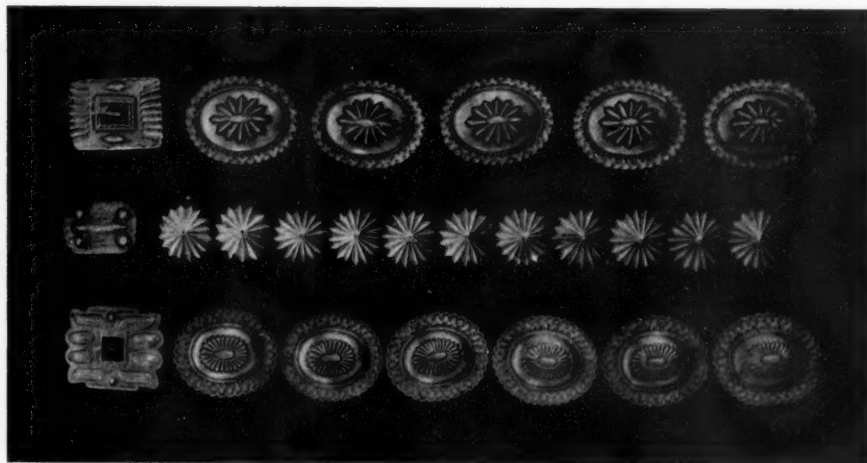
This is one of the favorite hunting dances of the Pueblos, and survives in nearly all of the villages. It was a ceremony in which the whole population participated, at least symbolically, and was a dramatization of the sympathetic relationship which man always tried to sustain with the animals of the forest. The ceremony is rich in mimicry and symbolism. The movements of hunters and of the animals hunted are all represented. Some of the formations of the dances are extremely beautiful, particularly those in which the dancers arrange themselves in the form of the great bow and arrow. Various forms of this ceremony are to be seen. In some cases it is known as the Arrow Dance. In others, some of the elements of the ceremony are merged into those that appear under other names, such as the Antelope Hunting Dance, the Buffalo Hunting Dance, the Antlers Dance, etc.

### THE SNOWBIRD DANCE

This is one of the most beautiful of the late fall ceremonies, and is preserved among only a few of the Pueblo villages. The name of the ceremony has little to do with its motive, and was probably attached to it because of the habit among some of the Pueblos of wearing cleverly constructed representatives of little birds in the hair during the ceremony. It is in reality a birth ritual, through which newly born babies are introduced to the life about them. Only a fragment of the formerly lengthy performance is now to be seen. The dancers are arranged in two lines; the mother of the child carries the baby down the center, and presents it to the priest, who directs a prayer to all living things in behalf of the new life that has come into the tribe. Similar ceremonies were formerly well known and much practiced among the plains Indians.



PAINTING OF A PUEBLO INDIAN CEREMONIAL BY AN INDIAN ARTIST.



NAVAHO SILVER WORK, INDIAN FAIR, SANTA FE FIESTA.

## THE INDIAN FAIR

*By Kenneth M. Chapman*

THE Southwest Indian Fair, America's only exposition of Indian arts and crafts, recently held its third annual prize contest and exhibition in the National Guard Armory of Santa Fe, during the three days of the city's two hundred and twelfth annual Fiesta. Not only did it set a new record for attendance and sales, but many of the exhibits showed for the first time a most gratifying response on the part of the participants to the efforts that are being made to raise the standard of their art. Nowhere in America could such an institution find so appropriate a setting as that afforded by Santa Fe, for throughout the centuries the ancient capital has owed her existence to her strategic position among the sedentary Pueblos and the nomadic Navaho, Ute, Apache, Comanche and other tribes. The Indians early found in Santa Fe a central market for their crafts, and made long pilgrimages

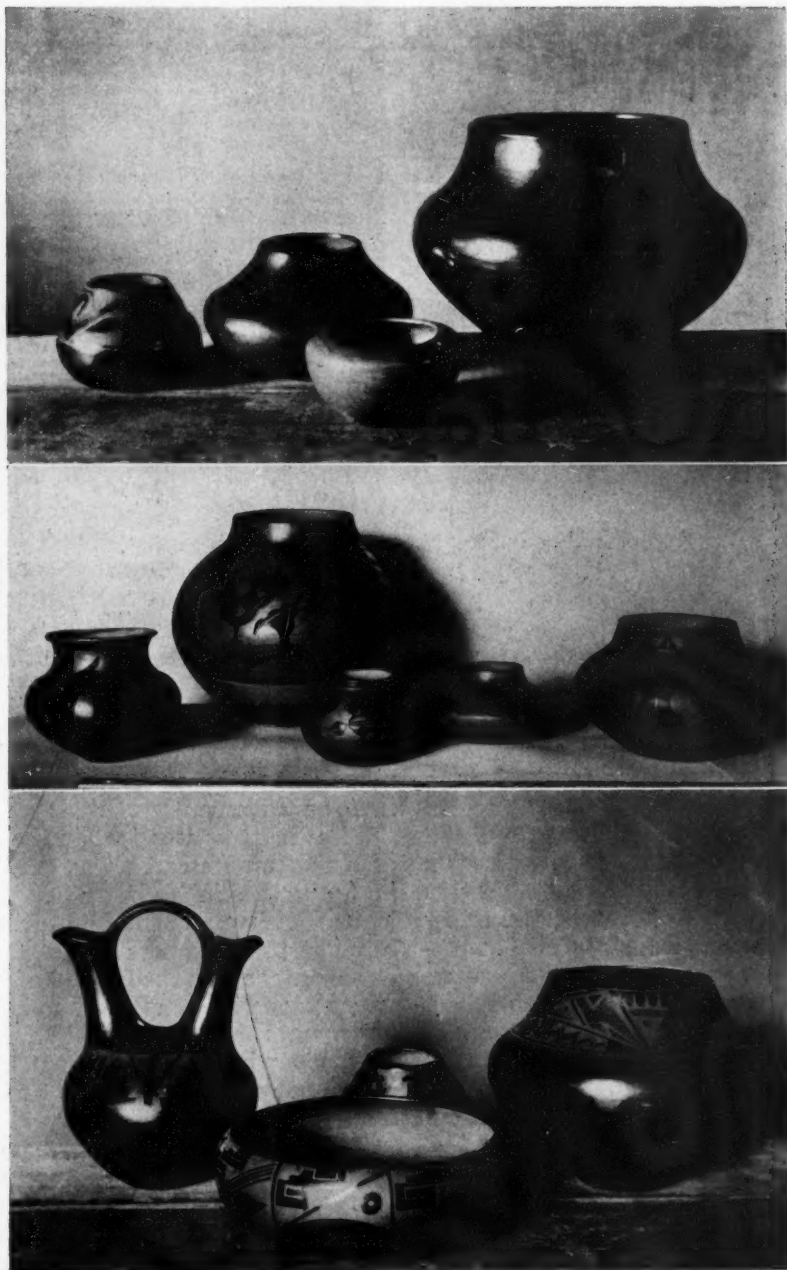
to barter with the local traders. For more than two centuries their products must have supplied in great part the primitive needs of their Spanish rulers; indeed it was not until the coming of the Americano with his manufactured goods from the east that the Indian found himself, to a large extent, a consumer instead of a producer. But he needed only to possess himself in patience and to resort a while to his ancient inter-tribal trade for the disposal of his handiwork, until the advent of the tourist, who soon came in ever increasing numbers to buy as curios the once useful product of the hunter, the weaver and potter.

All this might have been well for the Indian had the tourist insisted on the honest quality which service had formerly demanded. Instead, he was apt to choose the trivial, the gaudy, and the cheap, heedless of the part he was playing in the demoralization of Indian



INDIAN POTTERY SELLERS, SANTA FE FIESTA.

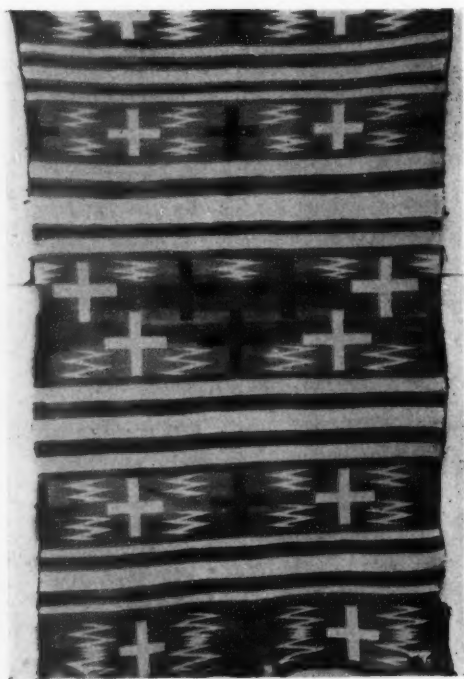




SOME RECENT EXAMPLES OF SAN ILDEFONSO PUEBLO POTTERY, SANTA FE FIESTA.



RARE SPECIMEN OF OLD NAVAHO BLANKET.



RARE SPECIMEN OF OLD NAVAHO BLANKET.

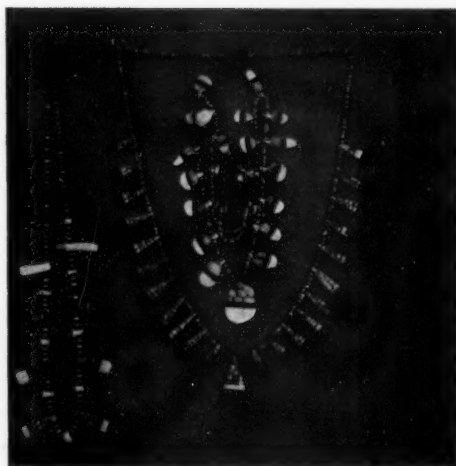
crafts. At the same time, the antique specimens treasured for generations in nearly every Indian home, began to command higher and higher prices, and most of this material soon found its way into the hands of private collectors and museums. As a result, the rising generation of craftsmen were left without a knowledge of their ancient art, on which to base their own. This plight of the Indian has long been a matter of grave concern to those who have had his welfare at heart.

A few officials and employes of the Indian Service have labored unselfishly in his behalf. Far-seeing traders and dealers, too, have attacked the problem and individuals have contributed of their private means for the good of the cause. A few of these efforts have borne fruit, but most of them have

lacked the resources and persistence necessary to bring about any permanent improvement.

Thus matters stood when the School of American Research was established in Santa Fe in 1907. The archaeological field work of this institution soon brought the members of its staff into close contact with the Indians of various tribes who were employed as laborers, informants and guides. From the intimacy which grew out of close association with these men and their families, came the discovery of many individuals of rare talent, who responded readily to every impetus given to their neglected arts. These were helped in many ways. Artists were given better materials with which to paint the now highly prized records of their ceremonials. Potters were invited

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PUEBLO INDIAN NECKLACES OF TURQUOISE, SHELL  
AND JET.

to Santa Fe on occasions when their art could be demonstrated to hundreds of visitors who bought their ware at prices that spurred the makers to improve its quality. Other crafts were helped in various ways. Several of the Indians were sent to work at various expositions and there, also, they sensed the growing appreciation of their best productions. But this benefitted only a few of the more fortunate individuals, and the problem of extending the work was still unsolved.

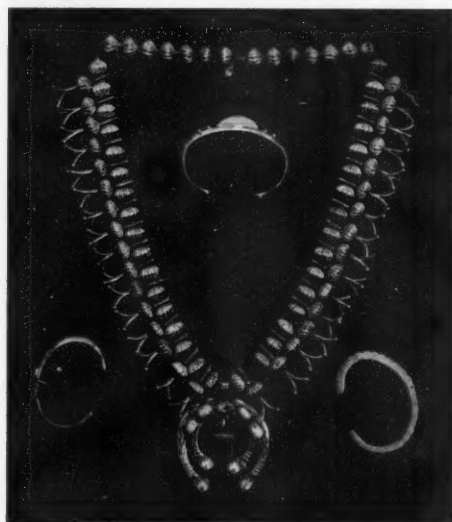
At this point it fell to Rose Dougan, herself an ardent patron of Indian art, to suggest an Arts and Crafts Competition to be held as a feature of the annual Santa Fe Fiesta, and to tender a generous endowment fund, the income from which should provide for many of the prizes.

The directors of the Fiesta took up the plan with great enthusiasm, and with the support of the Santa Fe Chamber of Commerce secured ample funds for a long list of substantial prizes. With the counsel of several individuals of high standing in the

Indian service, they were able to enlist the cooperation of the Department of the Interior, with the result that the first Annual Southwest Indian Fair presented the most amazing display of Indian Arts and Crafts ever assembled in such an exhibition.

The Sioux entered with a priceless collection of beadwork, largely composed of heirlooms loaned for the occasion. The Ute, the Jicarilla and Mescalero Apache also sent of their best in beadwork and baskets, while the Apache of Arizona, the Navaho, and many other tribes to the west, were represented by equally surprising collections of basketry, blankets, silver and numerous other crafts.

The pottery display of the Pueblos will be long remembered, and their other arts of embroidery, basketry, beadwork and painting gave promise of a wonderful development. The exhibits of the important Indian schools showed, even in the display of non-Indian crafts, an amazing skill on the part of their pupils, and there was evidence, too, of



NAVAHO SILVER WORK.

## ART AND ARCHAEOLOGY

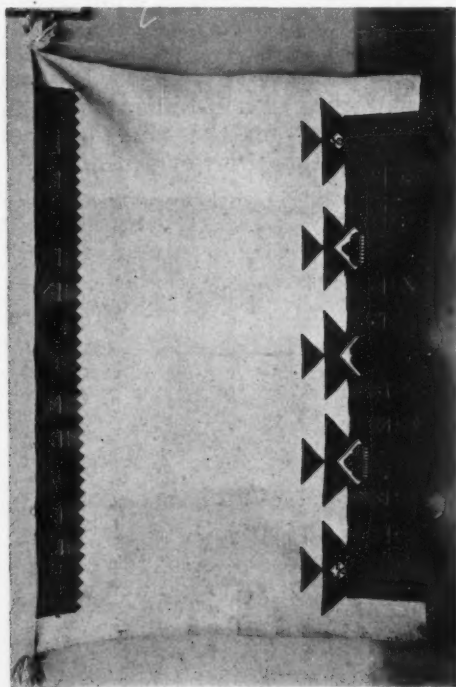
the guidance of sympathetic teachers who were encouraging the native arts as best they could. To add to the interest and educational value of the Fair as a whole, there were demonstrations by various tribes of their arts of basket and pottery making, blanket weaving, silversmithing and ceremonial sand painting, which served to awaken in many of the visitors their first interest in Indian handicrafts.

The Bureau of Indian Affairs sent official representatives, who not only expressed themselves in entire accord with the purpose of the Fair but pledged their cooperation for the future.

Backed by the overwhelming success of that first exhibition, the committee set about to perfect its organiza-



EMBROIDERED CEREMONIAL GARMENT OF THE  
PUEBLO INDIANS.



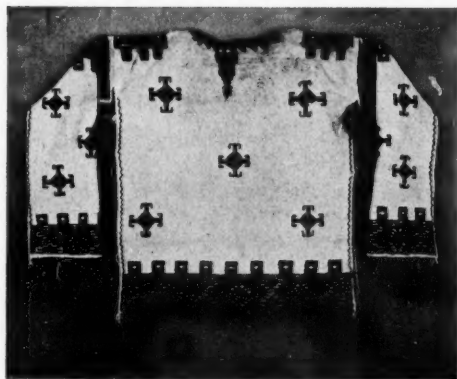
EMBROIDERED CEREMONIAL GARMENT OF THE  
HOPI INDIANS.

tion, fully determined to realize in even greater measure the purpose for which the Fair was founded. That purpose, briefly stated, is to encourage and improve native arts and crafts among the Indians; to revive old arts, and to keep the arts of each tribe and pueblo as distinctive as possible; to locate and establish markets, and to secure proper prices for Indian handiwork; and to acquaint the American public with its merit. This is an ambitious project which the young institution has undertaken, but the experience of the past three years shows that it is fully attainable.

The rules governing the Fair are simple but effective. Entry and competition are limited strictly to Indians, and the prizes, now numbering over two hundred, are awarded only to the actual makers of the articles in competition. At the same time, it has been



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PUEBLO INDIAN EMBROIDERY.

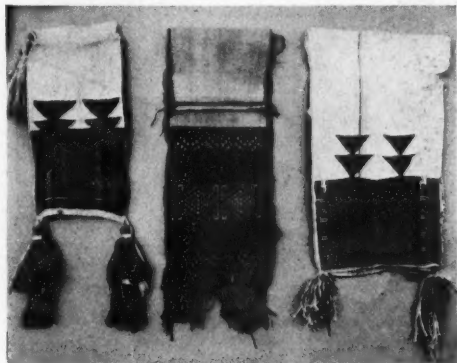
found desirable to encourage the exhibition of certain heirlooms which are reminders of arts either vanished or in danger of extinction, and which are sure to prove an inspiration to younger workers.

All articles entered for sale or competition are required to be strictly Indian in material, form and decoration. Thus the greatest encouragement is given to the production of such articles of domestic and ceremonial use as conform with the best traditions of each tribe. Wearing apparel of Indian tanned and sinew-sewn buckskin, that outlasts the generation of its makers; baskets and pottery of ancient form and decoration; embroidered ceremonial garments, and hand-wrought silver; these and many other products of patience, skill and taste are especially welcomed for exhibition, as linking the art of the present craftsmen with that of their forefathers.

But at the same time, the output of many of these crafts must be limited until a dependable supply of materials can be secured. In the meantime, an outlet for the energy of newly enlisted workers is found in the production of many new articles of Indian character, but adapted to new uses. The Pueblo

Indians are now producing embroidered fabrics which are in demand for use as table runners, curtains and other articles of domestic use, and their production of hand-made jewelry of turquoise, shell and native jet scarcely keeps pace with the demand. Other tribes, too, will doubtless develop new crafts, the while they ply their old, and these deserve the same consideration. The judges are carefully selected for their special knowledge of the particular class of handiwork to which they are assigned. Each jury submits a formal report of its awards, and with it a series of comments and recommendations to guide the committee in its plans for the following year. Be it said to the credit of the Indians that not a single decision of a jury of awards has ever been protested; indeed, the only criticism thus far received by the committee came recently from an expert potter, who made it plain that she wanted no more prizes until the work of other deserving women of her pueblo had been recognized.

In confining the competition to arts and crafts, the committee wisely decided that an inter-tribal exposition of livestock and agricultural products was impracticable in this land of great



PUEBLO INDIAN EMBROIDERY.



EXHIBITS OF PAINTINGS, TEXTILES AND BEADWORK AT THE INDIAN FAIR.



EXHIBITS OF BASKETRY AND BEADWORK AT THE INDIAN FAIR.

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distances, and recommended instead that such fairs be encouraged in each reservation and pueblo for the benefit of every member of the tribe. But, though these products of Mother Nature were denied a part in the Indian Fair, a compromise was effected with her in the instance of one all important product—Indian babies! The Baby Show has grown in importance from year to year, until the committee is forced to consider seriously the problem of staging this popular feature in a theater where hundreds can view the spectacle of a score or more of lusty infants, submitting good-naturedly or battling with all their ancient tribal spleen against the indignity of a thorough examination by experts. Most Indian babies start life as magnificent specimens of humanity, healthy, bright-eyed and alert, but few survive their first year. It is not uncommon to find strong, competent Indian mothers who, from a dozen births, have succeeded in bringing not more than one or two children to maturity, and the problem of combating this high infant mortality is engaging the attention of the Office of Indian Affairs. The Baby Show is doing much to acquaint the public with the health work now being carried on among the Indians, both by the Government and by private means, and a record of the progress of prize babies will be a valuable source of information in years to come. It concerns also the Indian Fair, for how are Indian arts and crafts to survive if the future craftsmen are not to be spared in larger numbers to carry on?

The Fair is a busy place from start to finish. There is free entrance and a welcome to the Indians, who throng the aisles at all hours, adding color to the scene with their native costumes. They overlook nothing in the display of their



RARE SPECIMEN OF OLD NAVAHO BLANKET.

own and other tribes, and show their interest in the underlying purpose of the contest. Buying on the part of the Fiesta visitors is brisk at all hours, and the sales force is busy throughout the three days.

Discerning visitors who return year after year are favorably impressed by the improvement in many of the crafts. They look upon the Fair, not merely as a market for the exhibition of whatever is offered, but rather as an annual progress report on the educational program of the preceding year. The Indian Fair Committee, working with the staff of the School of American Research, has used every means to extend its field work, and the results have led to the determination to carry on a still more comprehensive program in the future. Experiments in the Indian schools have shown that here

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lies a fertile field for the extension of an Indian Art program, in which the co-operation of both school officials and employees is assured. A new stimulus must be brought into many of the pueblos where the art of pottery making is at its lowest ebb. The textile arts of the Pueblos are also in great need of encouragement, and there is much to be done toward reviving ancient designs in Navaho blankets. In such field work, photographs and drawings of fine old specimens are needed, and the greater part of this material must be copied from examples now housed in many of the great museums of the country.

There is still an opportunity to build up a comprehensive collection of such material for permanent exhibition in Santa Fe, where it will be available to coming generations of craftsmen. A notable start toward such a laboratory collection has been made by the Pueblo Pottery Fund, which has received important donations of specimens and contributions of funds for the extension of its work. Much research will also be necessary to provide better materials for many of the crafts, and to overcome such technical difficulties as have interfered with their progress.

The development of a market keeps pace with the increased production, and the younger Indians need only the assurance of fair prices as an incentive toward perfecting their work. The financial return from such a craft as pottery making is no small item in many communities. In the pueblo of San

Ildefonso, for example, the cash return from the sale of farm products of the entire pueblo was estimated last year to be not over \$3,300, yet one San Ildefonso pottery maker, with the assistance of her husband, whose decorations add to the value of her ware, is capable of earning \$300 per month. That she earns perhaps half that amount is evidence that hers is an art that will never interfere with her home life and with her relation to her community. The other women of her pueblo have profited by her example, until many of them have gained an independence which they could never have reached in any employment outside their own pueblo. The disastrous experience of scores of Indian girls who have gone into domestic service in the cities emphasizes the importance of giving them early training in crafts that will bring them back from the Indian schools better fitted for a life of contentment in their own communities.

Many of the arts and crafts of the men can be carried on during the winter months, when farming and stockgrowing provide long periods of comparative freedom. The officials of the Indian Service regard seasonal idleness as the chief curse of the Indian, and welcome any serious attempt to add interest and profit to his days. In helping to fill this need, the Indian Fair is not patronizing the Indian. Instead, it is setting him on the road to good citizenship, by helping him most effectively to help himself.







AT THE TIMBERLINE, BY BIRGER SANDZEN.

## THE FIESTA ART EXHIBITION

By MARY R. VAN STONE

ON THE first of September the formal opening of the eleventh annual exhibition of New Mexico artists took place in the Art Museum of New Mexico. In 1914 the first exhibition by the Taos Society of Artists was held in the reception room of the Palace of the Governors. Those pioneers are now among the most famous artists of the day. Since the completion of the Art Museum in 1917, the fall exhibition has grown in importance so that this year there were seventy-one artists represented by from one to four pictures each. As heretofore, no jury set its seal on any canvas of the exhibition, and each artist, although limited as to space, had the oppor-

tunity to select his own work to be shown to the public. The thousands of Fiesta visitors thus had a chance to see a most impressive exhibition and to estimate the true status of art in New Mexico.

The artists are most generous all the year around with their work, usually showing here, first, the canvases which, later on, go to the fall and winter exhibitions in eastern art centers. It was generally agreed that this exhibition excelled those of former years in artistic merit and in the number of notable canvases.

The Arts and Crafts exhibit was a noteworthy one, also. Several groups of textiles were shown that were woven



TAOS WOMAN AND CHILD.

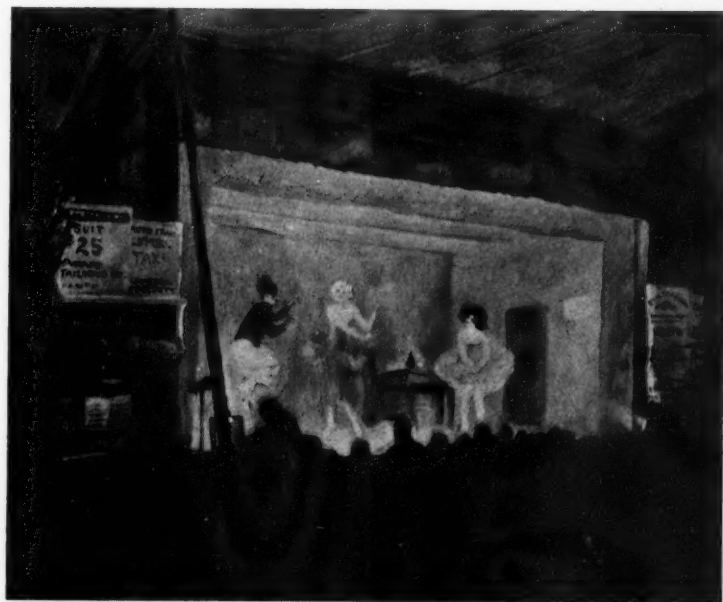
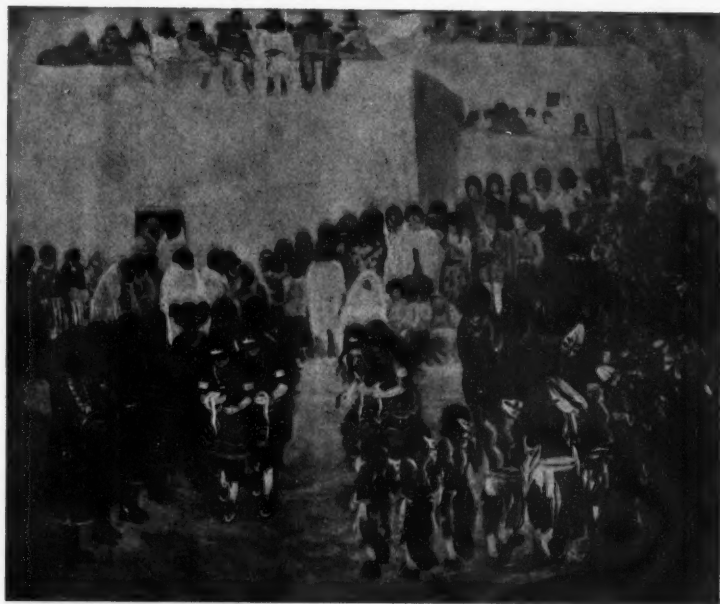
By KENNETH M. ADAMS.



ANNOUNCEMENT.

By E. MARTIN HENNINGS.

SNAKE DANCE.  
By OLIVE RUSH.



THE GALVIN PLAYERS.  
By JOHN SLOAN.



SANTUARIO.  
By S. J. GUERNSEY.



CHRISTMAS—  
SAN FELIPE.  
By HOWARD ASHMAN  
PATTERSON.



LAND OF THE CLIFF  
DWELLERS.

BY CARLOS VIERRA.



OLD SANTA FE.  
BY SHELDON PARSONS.



JUAN GONZALES.  
By GERALD CASSIDY.



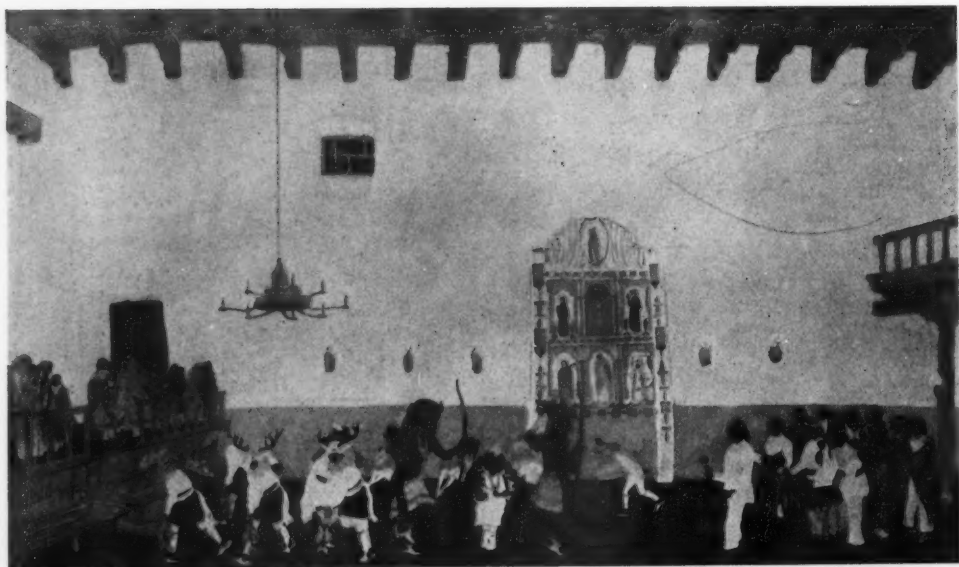
LOBATO.  
By B. J. O. NORDFELDT.



PABLITO.  
By JULIUS ROLSHOVEN.



GYPSY GIRL.  
By ROBERT HENRI.

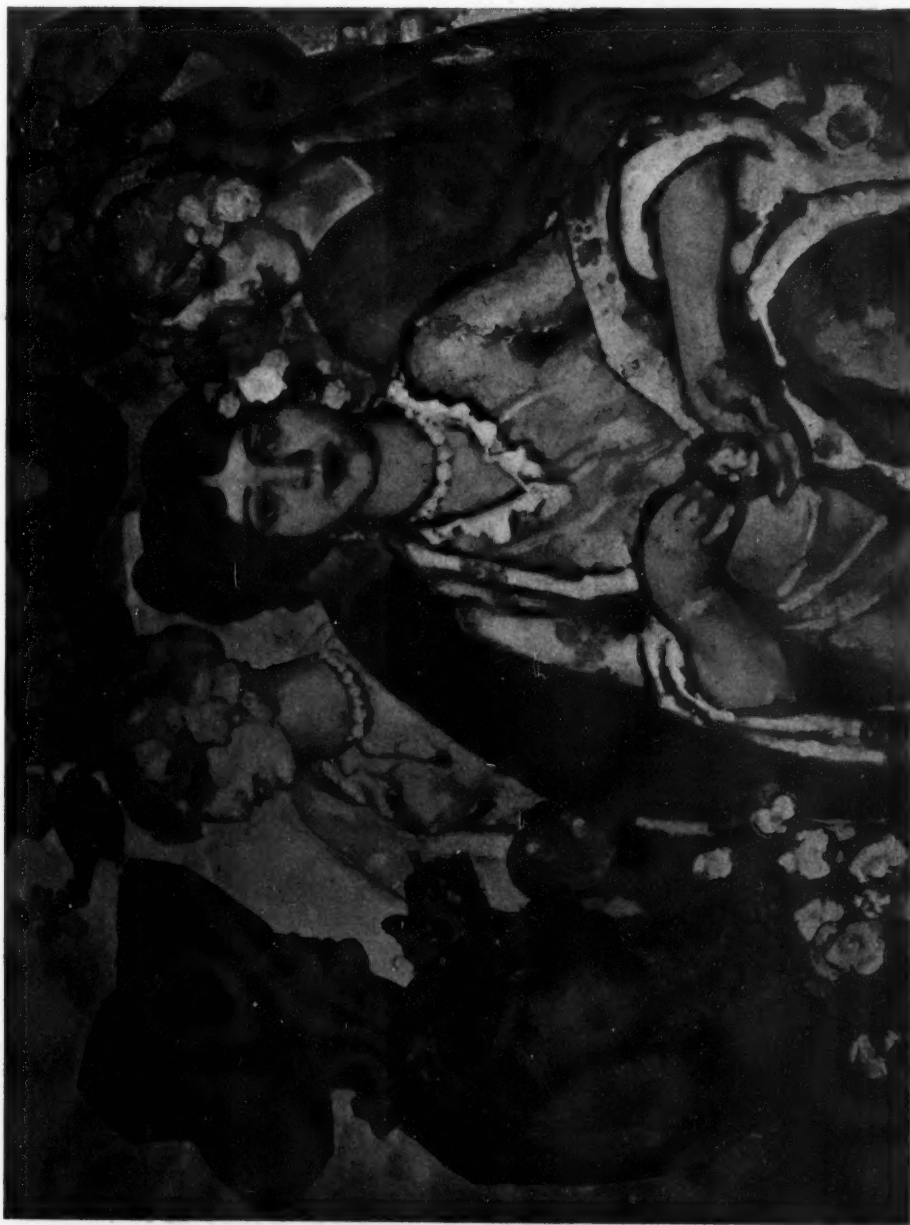


DANCING FOR THE CHRISTCHILD, BY GUSTAVE BAUMANN.



THE RAIN PRAYER, BY WILL SHUSTER.





SUMMER.  
By Wm. PENHALLOW HENDERSON.

## ART AND ARCHAEOLOGY



MOONLIGHT LAKE SONG, BY BERT PHILLIPS.

or embroidered with designs taken from Indian pottery and Indian blankets.

The Indians are a race of artists, as is shown by all their handiwork—their pottery, blankets, embroidery, jewelry and beadwork. In the last few years, through the influence of the Staff of the Museum, they have been painting pictures in watercolors, mainly representing their religious ceremonies. These are valuable not only to ethnologists, but interesting and instructive to the layman. The largest and finest collection in existence was shown in one of the rooms on the second floor of the Museum. In an adjoining room was seen the furniture that was made from native pine and designed after old examples found in the Missions that were built in the seventeenth century.

New names are added every year to the Santa Fe and Taos artist colonies, which are becoming a power in these communities. Aside from their work in painting, sculpture and craftsmanship, they add a vital force to the efforts of the School and Museum to keep the old Santa Fe style of architecture pure, building their homes and studios in conformity to that ancient and dignified style, adding a characteristic touch of the quaint and picturesque.

Not only artists but writers of note are being drawn to the Southwest by the freedom from the conventionalities of the East, and by the quiet and peace of the mountain and desert spaces. It is coming to be said that there is more of artistic and intellectual life centered in northern New Mexico, in proportion to the population, than anywhere else in the United States. In his dedication address when the School's Art Museum was finished, Mr. Frank Springer remarked that it is a thrilling moment in men's lives when their dreams are realized. A great dream has come true to a remarkable extent in the development of art and archaeology in the Southwest.

### CATALOGUE OF THE EXHIBITION

Adams, Kenneth M.

1 Taos Woman and Child

Amsden, T. P.

2 Pecos Church

3 Pecos Ruin

Applegate, F. G.

4 Rock Forms

Armer, Laura Adams

5 Four Winds

6 Navajo God of the Skies

Bakos, J. G.

7 Landscape

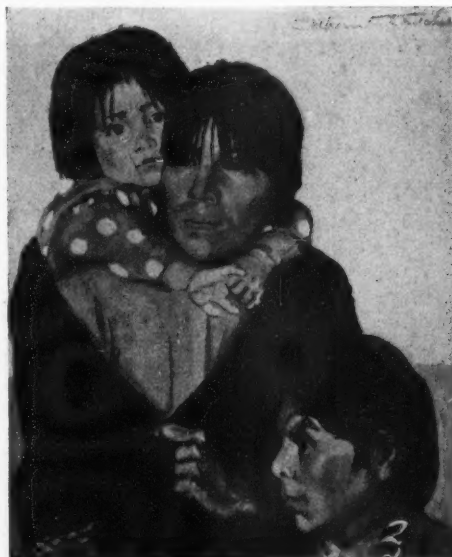
Balink, Henry C.

8 Indian with Bow

9 Taos Portrait

## ART AND ARCHAEOLOGY

- Barela, Maria Matilde  
 10 New Mexican Señorita  
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 25 Poppies and Delphinium  
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 27 Early Moonlight  
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 28 The Supper  
 29 Pastel  
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 31 Sangre de Cristo  
 32 Beyond the Ditch  
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 35 Star Road  
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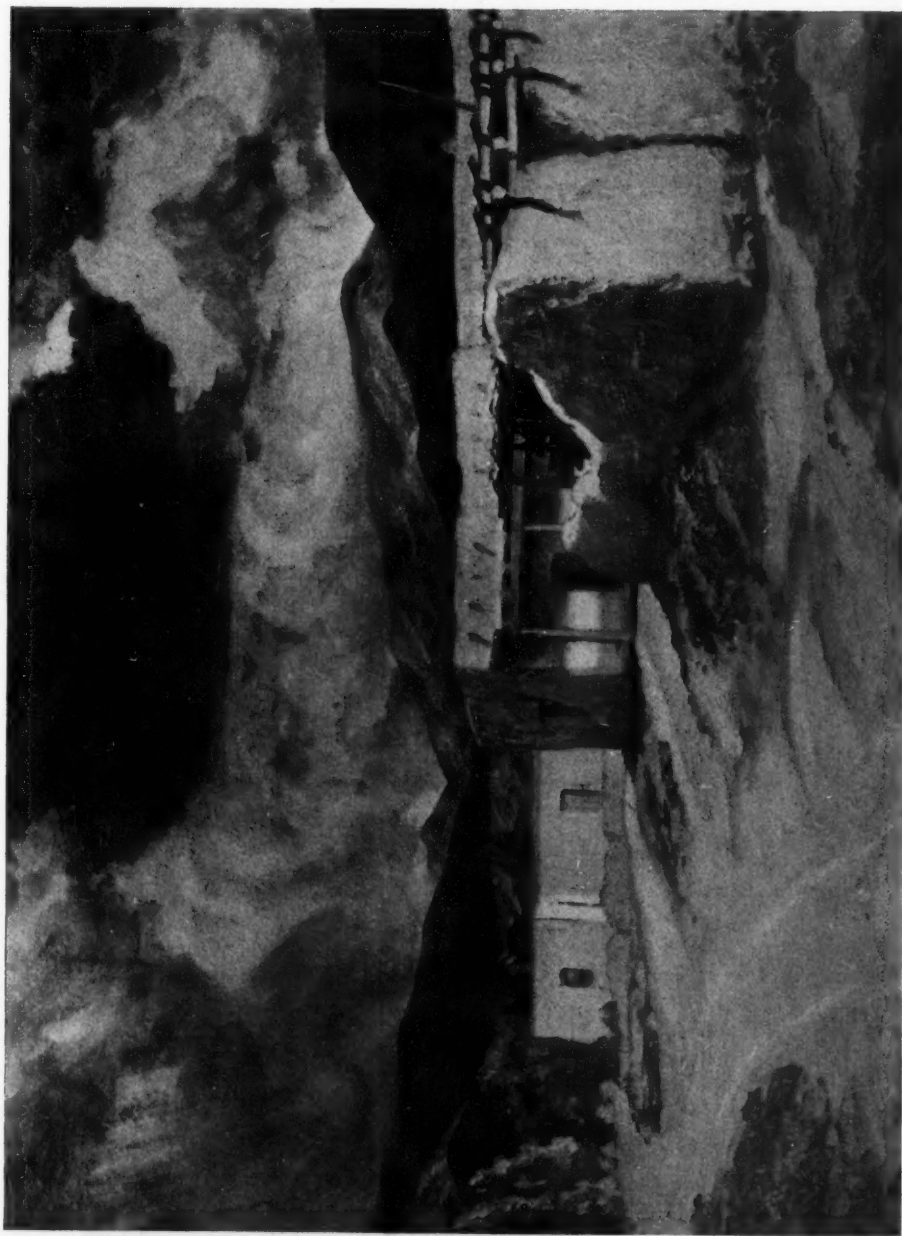
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## SOUTHWESTERN NOTES AND COMMENTS

### *Restoration of New Mexico's Missions*

The Franciscan Missions in New Mexico are the most inspiring monuments to the zeal of the Franciscan Order in America. Some of these antedate the Pueblo Rebellion of 1680 and are not only of the greatest historical value, but possess outstanding architectural beauty. Owing to lack of funds for the purpose of repair, many of these churches have collapsed entirely or lost their original form by the unhappy addition of modern peaked roofs or clumsy wooden towers. To avoid a similar fate for the remaining structures, among which are some of the finest that were built, a movement was started which resulted in the formation of "The Committee for the Preservation and Restoration of the New Mexican Mission Churches," of which the Rt. Rev. Archbishop Daeger of Santa Fe is chairman.

After a campaign for funds, and a preliminary survey of all the missions, it was decided to restore the roof on the church in the Indian Pueblo of Zia. The work was completed in December, 1923. This year the Committee proposed to restore the roof and towers of the ancient church of Acoma, the only one to survive intact the Pueblo Rebellion of 1680. If sufficient funds become available, the adjacent "convento" will be restored also. Next on the program will be the picturesque Mission of Las Trampas, a village in the heart of the Sangre de Cristo Range. There are other very important churches still to be saved. A permanent fund is needed for this purpose. So far this work has been possible largely through the generosity of Mr. William P. McPhee, of Denver, and the hearty co-operation of the New Mexico State Museum.

The members of the Committee for the Preservation and Restoration of New Mexican Mission Churches are:

Rt. Rev. Archbishop Daeger

Dr. Edgar L. Hewett

Mr. Paul A. F. Walter

Mr. Carlos Vierra

Dr. Frank E. Mera

Mr. Frank Springer

Mr. Dan Kelly

Mrs. F. E. Mera

Mrs. J. C. Robinson

Miss Ann Evans

Miss Mary Willard

Mr. Burnham Hoyt, Architect

Mr. John G. Meem, Asst. Architect

J. G. M.

### *Rafael Yela Gunther*

The School of American Research in Santa Fe is honored to have now in one of its studios Sr. Rafael Yela Gunther, who arrived from Mexico last June on a special mission for Dr. Manuel Gamio, director of anthropology under the Mexican government.

"Rafael Yela," or "Yela Gunther," as he is popularly known in Mexico, is a native of Guatemala, 35 years of age, and in a recent art review in *El Demócrata* of Mexico City is declared to be the finest exponent of sculpture in Mexico today. This writer asserts that the people native to that country retain in their physical characteristics, in their bearing, and in their mode of dress such plasticity, elegance, style, sobriety, and simplicity that in them and in the very structure of the country itself there is offered for the production of sculpture an opportunity which cannot be surpassed by any other part of the world. And it is in the work of Yela Gunther that these elements of beauty have received their finest plastic expression.

Sr. Gunther acquired the technique of his art under masters in Paris, but he purposely turned from old academic moulds in order to develop an art genuinely American. He draws his inspiration from our old civilizations, thus carrying on that art which had its

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birth in these countries long before the coming of the Spaniards. For the past three years Sr. Gunther has been associated with Dr. Gamio in the anthropological work which the latter inaugurated in Teotihuacan. As one result, we have an aesthetic interpretation of the people who have lived in that part of Mexico in bas-relief on three large panels representing the pre-Spanish, the colonial, and the contemporary periods.

In this and other pieces of work Sr. Gunther has shown such sympathetic insight that Dr. Gamio has asked him to make a similar study of native life in our Southwest, and has sent him to Santa Fe with this in view. The results of his work will be reproduced in duplicate, one set being taken to Mexico and the other presented to the School of American Research.

Dr. Gamio has expressed the hope that this may be but the beginning of further close and helpful relations through students and artists.

L. B. B.

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### *The New Mexico Archives*

Of especial interest to all students of Spanish-American history is the recent return to New Mexico by the Department of the Interior of the Spanish archives which for twenty years have been in the custody of the Librarian of Congress in Washington. After personal conference between the authorities of the School of American Research and the Librarian of Congress, Dr. Herbert Putnam, and assurances to the latter that the School has suitable quarters for the preservation of such archives and facilities for their proper use in study and research, Dr. Putnam approved a request for their return to New Mexico.

The Secretary of the Interior granted the request, on condition that the archives be kept in the custody of the State Museum. As a result, this body of priceless archives is now located in a fireproof room of the Museum and forms part of the permanent library of the School of American Research.

The Spanish archives of New Mexico have had a variegated history, and have gone through many vicissitudes since the year 1598 when colonial government was established in the Southwest. The Pueblo Indian revolt of 1680 destroyed the papers which had accumulated up to that time, and their loss can be remedied only by recourse to the archives in Mexico and Spain in search of triplicate copies such as were made in early times.

Of those which accumulated after that date, a very large body was found in the Old Palace of the Governors at the time of the American Occupation of 1846. In 1854, Surveyor-General Pelham reported that there were 168 packages averaging a thousand papers each. If Pelham meant folios instead of separate papers, the wastage since that date would still be most lamentable, as there are today in the two bodies of archives held by the School of American Research and the surveyor-general's office in Santa Fe probably not over 50,000 folios altogether. In large part the loss indicated is irreparable, though many papers found their way into private collections. Alphonse Pinart gathered a considerable number at Santa Fe in the eighties for Hubert H. Bancroft. These papers are now in the so-called "Pinart Collection" in the library of the University of California. The archives which have survived are an invaluable source of information upon the life and conditions, the customs, peoples, and events of the Southwest during the last three centuries.

L. B. B.

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### *Excavations During 1924*

1. Gran Quivira. The excavations at Gran Quivira, the expense of which has been shared equally between the Government of the United States and the School of American

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Research since the season of 1923, were continued during the season of 1924, and have just been brought to a close. The site of this ancient pueblo and mission has now been completely mapped, the ancient gardens, fields and irrigation system have been traced, a section of one of the ancient burial places has been excavated, yielding about fifty skeletons of the Piro Tribe. During the present season a section of one of the twenty-two community houses comprising the ancient pueblo has been excavated, and further work has been done on the mission church. This structure proves to be one of the largest and most important architecturally of the archaic group of New Mexico missions. It dates from the year 1629, and was the central mission of a considerable group of Piro villages. The entire front of the structure has now been excavated and repaired, the stone pavement in front of the auditorium being a new feature that was discovered during the present year. The fencing of the site was completed in 1923, so that this venerable monument is now protected from further destruction. A resident custodian has charge of the monument on behalf of the Government of the United States.

2. The excavations in the Mimbres Valley commenced in 1923 have been continued by the School of Research during the past season, Supervisor of Field Work Wesley Bradfield being in charge of the excavations. The School has been generously assisted in the expense of this excavation by the Ray Consolidated Copper Company, upon whose property the ruins are situated. The company has reserved this site for scientific exploration, and has placed it under the control of the School of American Research. The ruins are yielding most important collections of pottery of the unique Mimbres culture. A room in the Archaeological Museum in Santa Fe has been devoted to the installation of the material from these ruins, and to the large collection from the adjacent Casas Grandes Valley in Chihuahua, Mexico.

### *What the Government is doing for the Pueblo Indians*

Not less than half a million dollars is being spent this year for the economic, educational, and sanitary betterment of the Pueblos. In 1923, through the construction of a drainage canal, approximately 3,800 acres of land were reclaimed for the pueblo of Isleta and restored to it for cultivation. During the present year, further drainage of the lands of this pueblo is contemplated, and a large sum of money has been appropriated for that purpose. There is also an appropriation for the reclamation of the water-logged lands of the pueblo of Sandia by the construction of a drainage canal. A submerged steel and concrete dam has been constructed in the bed of the Rio Tesuque, which raises all the water flowing in that river, including its underground flow, and makes it available for the Indians of the pueblo. There is no possibility of their being deprived of it by white settlers. A similar dam is contemplated in the Pojuaque River for the benefit of the Indians of San Ildefonso. Money is available for the construction of a diversion dam in the bed of the Rio Grande whereby a ditch will be taken out which will serve all the lands of the San Juan Pueblo, reclaiming a large uncultivated area. Bridges across the Rio Grande are under construction at large expense which will serve the pueblos of San Juan, San Ildefonso, and Cochiti.

The economic conditions of the Pueblos is therefore greatly improved. A large appropriation has been made for sanitation and health improvement. A vast campaign for the eradication of tuberculosis and trachoma has been organized, and a number of trachoma units are already in the field among the Pueblos and Navajo. With the appointment of Miss Elinor D. Gregg as a supervisor of field matrons and nurses, the Bureau of Indian Affairs has completed the organization of its Division of Field Welfare Work among the Indians. Plans for the establishment of this Division have been formulated by the Indian Office under the direct supervision of the Secretary of the Interior, Dr. Work. The supervisor of this Division will have charge of about one hundred field matrons and nurses conducting health demonstration and home hygiene work on the

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various Indian reservations. The duty of these matrons and nurses is to visit the homes of the Indians, teach the mothers sanitation, and train them in the proper care of their babies. The Pueblos will receive their due proportion of attention at the hands of this Division.

There is a noticeable improvement in the educational system for the Indians, and new schools are being developed at large expense. The recognition of the value of the native arts of the Indians, both as educational material and economic assets, marks a new epoch in Indian education. The Fort Wingate Military Reservation, and all the buildings and lands pertaining thereto, have been transferred by the War Department to the Department of the Interior, and a large industrial school for the Navajo Indians is contemplated at this place.

By act of Congress, all Indians have been made citizens of the United States. One effect of that act which should bring great comfort to the Pueblo Indians will be the absolute protection of their religious ceremonies which the Constitution of the United States accords to every citizen. It will be of no avail for any power on earth to interfere with the orderly practice of their religion. The Secretary of the Interior is unequivocally committed to the policy of non-interference with tribal customs and religious ceremonies. In a letter of February 20, 1924, Secretary Work says: "As for Indian dances as a whole, I do not disapprove of them. Quite the contrary, and nothing is further from the thoughts of those who are the guardians of the Indians than to interfere with any dance that has a religious significance or those given for pleasure and entertainment which are not degrading. It is commendable of the Indians to desire to cherish the customs and traditions of their forefathers, and much good may result from the proper periodical observance of these customs by present and succeeding generations." Conversation with many Indians of both the younger progressive and older conservative elements of the villages discloses the fact that there is practical unanimity among the Pueblos with reference to the customs and ceremonies. All are in favor of retaining those that are fine, and of eliminating any that are degrading. It may be accepted by all who have had some anxiety concerning the moral character of the Pueblo ceremonies that those which are questionable are wiped out to as great an extent as are the traditional immoralities among the white people.

From official records it appears that there have been expended for schools and other purposes in the Pueblo villages for the year ending June 30, 1924, the following liberal sums:

For Day Schools in the villages tributary to Santa Fe.....	\$34,933.00
For Santa Fe Boarding School (appropriation for 1925).....	109,500.00
For the villages tributary to Albuquerque (not including Zuñi)....	38,017.94
For Albuquerque Boarding School (appropriation for 1925).....	170,000.00
For Laguna Tuberculosis Sanitarium.....	16,746.90
For the benefit of the Pueblos in other ways:	
Villages tributary to Santa Fe.....	20,273.00
Villages tributary to Albuquerque.....	49,605.07
Appropriation for wells, etc., 1925.....	20,000.00

From the foregoing, and from the account in the article on the Indian Fair, it must be obvious to every fair-minded person that about everything that is humanly possible, or at least that is advisable, is being done for the well-being of the Pueblos. The Lands Board, provided by act of Congress at the last session, has been constituted by the appointment of Mr. Walker, Mr. Hagerman, and Mr. Jennings, than whom no wiser selections could possibly have been made. Unless unforeseen defects are found in the act constituting the Pueblo Lands Board, the long standing trouble over land titles will be adjudicated within a reasonable time by the Lands Board and United States Courts. It is therefore safe to disregard as utterly unreliable all statements that are being broadcasted through the press concerning the persecution or neglect of the Pueblo Indians of New Mexico by the Government, or from any other source. E. L. H.



## CURRENT NOTES AND COMMENTS

### *American School at Athens Notes*

The forty-third year of the School began on October 2. This day, being the anniversary of the original opening, was celebrated by appropriate exercises. Professor Harold North Fowler of Western Reserve University, who is one of the two Annual Professors this year and is taking up his duties as Editor-in-Chief of the *Corinth* publications, happens to have been the first student registered in the School, and in an informal talk spoke of the difference between the life of the student in 1882 and present conditions for study in Greece. The Director, Dr. B. H. Hill, outlined the work for the year, and Professor James Turney Allen of the University of California, who is the regular Annual Professor for the year, announced his course of lectures on problems connected with the Greek theatre.

The three Fellows in attendance are: Richard Stillwell, Princeton '21, Fellow in Architecture; Dorothy Burr, Bryn Mawr, '23, School Fellow; and Helen Virginia Broe, Wellesley '18, Institute Fellow. Three other Fellows are in residence holding Fellowships from their respective institutions: Prentice Duell, California '16, Charles Eliot Norton, Fellow of Harvard University; Oscar Theodore Broneer, Augustana College, '22, Special Fellow of the University of California; and John Watson Logan, Emory '18, Albert Markham Fellow of the University of Wisconsin. Two Professors on leave of absence are enrolled: Professor Jane Gray Carter of Hunter College, and James W. Kyle of the University of Redlands. Other students are Charles Alexander Robinson, Jr., Princeton '22; Lydia S. Morris, of Goucher College and Newnham College, Cambridge, Eng.; Hazel Dorothy Hansen, Stanford '20 and Institute Fellow last year; and Dorothy Hannah Cox, Columbia '17. Miss Hansen remains in Greece as assistant to Miss Hetty Goldman in the Fogg Museum-School excavations at Eutresis, and Miss Cox is devoting herself chiefly to the refugee workshops of the American Friends of Greece.

On October 7 the new members of the School, under the direction of Dr. Blegen, began the regular Northern Trip, whose chief objective is Delphi. The usual itinerary of over two weeks was followed, with the addition of a visit to Miss Goldman's excavations at Eutresis, now in progress. The second main trip of the autumn, devoted to the Peloponnesus, was made in November, also under Dr. Blegen's direction. The regular lectures of the School begin in Athens the first week of December.

The beginning of the School's forty-third year was marked by an extended visit to Greece and the School by one of the School's oldest friends, Mrs. J. Montgomery Sears of Boston. Mrs. Sears has been for many years especially interested in the School's largest excavation, at Corinth; she was now able for the first time to go over the site, under the guidance of the Director, on the eve of the resumption of the excavation on a larger scale than has been possible in the past.

The definitive plans for the School's excavations in the spring of 1925 have not yet been made, but it is certain that the extraordinary activity of 1924, when for the first time since the war any undertaking of magnitude was possible, will be continued and extended. Under the immediate direction of Dr. T. Leslie Shear, and by funds provided by him, work will be begun on the Theatre at Corinth, whose ruins lie deeply buried on the slope below the Temple of Apollo, and probably another section of the Agora will be uncovered by Dr. Hill, who will be in general charge of the excavations, Mr. and Mrs. J. P. Morgan having provided the funds for this work. The friends of the School at Cincinnati, we are assured by Professor W. T. Semple of the University

## ART AND ARCHAEOLOGY

of Cincinnati, are ready to continue the unearthing of ancient Nemea, where so promising a beginning was made last year, of which a full illustrated report will appear in an early number of this MAGAZINE. Professor Joseph Clark Hoppin has also made possible a special exploration of the prehistoric remains at the Argive Heraeum, the great excavation made by the School in the nineties; in which Professor Hoppin played a prominent part, having been concerned chiefly with the classical site. The School is also committed to the site of Phlius in Arcadia, where an extensive exploratory campaign was conducted during the summer of 1924 with funds provided by Mr. George D. Pratt. Though the report of this campaign has not yet been received, it is understood that enough work was done in exploring the acropolis and the valley where lay the large and important Arcadian city to demonstrate the validity of the considerations which led to the selection of this site, and to lay upon the School the obligation to uncover, in other campaigns, the most promising sections of the ancient settlement.

With all these sites to choose from, it is clear that an exceptional opportunity lies before the School. Corinth alone is an undertaking of the first magnitude, and offers a larger promise of valuable results than any other classical site in Greece, Athens alone excepted. An additional \$50,000 will be required, at the least, to uncover the central portions of this great commercial center of the Aegean, whose beginnings go back to hoary antiquity and which, in spite of destruction and vicissitudes, remained throughout antiquity one of the most impressive and most important cultural centers of the Mediterranean. The American excavations at Corinth, beginning with March 1925 and continuing for several years thereafter, will be the most extensive and interesting of the archaeological undertakings being actively prosecuted in Greece.

Very gratifying progress has been made with the construction of the Gennadeion this autumn. In spite of labor disturbances the Supervising Architect, Mr. W. Stuart Thompson of Van Pelt and Thompson, has been able to keep an adequate force of skilled workmen at work. The building is now wholly under roof, the plumbing, heating and electricity have been installed and every day sees a definite advance in the ornamental carving of cornice and doors, the finishing and setting of columns in the side colonnades, and in the finishing of the interior. The principal single piece of work remaining is the cutting and setting of the drums of the great Ionic columns of the main portico. Mr. Thompson believes that one of the two residential wings will be ready for occupancy by March 1925 and that the whole structure will be completed, ready for the installation of the Library, by the beginning of next summer.

The installation of the Library will be carried out under the personal direction of the newly-appointed Librarian of the Gennadeion, Dr. Gilbert Campbell Scoggin, who will assume the duties of the position July 1, 1925. Dr. Scoggin was graduated from Vanderbilt University in 1902, and received the Doctor's degree from Harvard in 1906. After several years of teaching and study abroad, he served until 1920 in the Department of Greek at the University of Missouri, when he accepted a position on the American staff of the Encyclopaedia Britannica, holding also during and since this editorship a lectureship in the Department of Classics at Harvard. He is now, in the absence of Professor Fowler, Acting Professor of Greek at the Woman's College of Western Reserve University. Dr. Scoggin is himself a bibliophile and collector of rare books and by his training and tastes well qualified for the position which, in the expressive phrase used by Dr. Gennadius in his Deed of Gift, must be filled by a "bibliognost."

The Library will be formally dedicated by appropriate ceremonies in the spring of 1926, at which time the collections will have been organized and made ready for the use of the learned public.



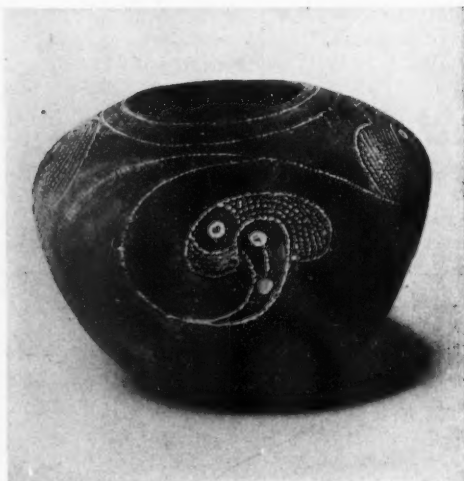
INDIAN MOUND, WEEDEN ISLAND, NARVAEZ PARK, ST. PETERSBURG, FLORIDA, EXCAVATED BY DR. FEWKES. PHOTOGRAPH BY BECK.

### *Discovery of Some New Aboriginal Americans*

Dr. J. Walter Fewkes, of the Bureau of American Ethnology, has just published the report of his important excavations last spring on Weeden Island, six miles south of St. Petersburg, Florida, near the shore of Tampa Bay (Smithsonian Miscellaneous Collections, Vol. 76, no. 13). The principal discoveries were made during the excavation of the large shell mound here illustrated. Below the superficial modern deposit were found two strata, indicating two different burial periods, rich in skeletal material and in pottery.

A study of the skeletons reveals two well-defined types, one of small-boned Indians of medium stature who made very primitive pottery, the other of large-sized Indians, with round thick skulls who made pottery of various sizes and shapes, with extraordinary decorations that indicate a high degree of culture.

The oldest relics date back at least a thousand years. It is believed there were two waves of immigration into Florida in pre-Columbian times, one from the north which brought with it the objects found in the upper layer of the cemetery showing kinship to the artifacts of Georgia, while the objects found in the lower strata are like those prevailing in the West Indies. It is supposed that the archaic population of Florida was practically identical with the earliest people of Cuba. This primitive tribe was later



EXAMPLES OF POTTERY FROM WEEDEN MOUND. NOTE DESIGNS MADE WITH PUNCTATE OR OTHER INCISED FIGURES.

overwhelmed by the northern clans of finer physical type and greater culture, whose origin and spread are yet to be ascertained.

The decorated pottery, found in the upper layer, is perhaps the best yet discovered in the southeastern states, and compares favorably with that from other areas in North America. It takes various forms, such as large food bowls, platters, vases, elongated jars and cups, decorated with unusual designs. Excellent examples are the thick-walled bowls, oval in shape, here reproduced.

#### *The American School in Bagdad*

The American School in Bagdad, of which Professor George A. Barton is Director, begins this month its second session. Readers of ART AND ARCHAEOLOGY will remember that it was opened last year by Professor A. T. Clay, of Yale, who went out as Annual Professor and Vice Director. Professor Edward Chiera, of the University of Pennsylvania, is now on his way to Bagdad to continue the work begun by Professor Clay.

The first nucleus of the library of the Bagdad School, books from the library of the late Professor Jastrow, presented by Mrs. Jastrow, reached Bagdad last spring. As soon as Professor Chiera arrives he will unpack the books and arrange them so that they will be at the service of any scholar who wishes to work in our library in Bagdad.

#### *General Meeting of the Archaeological Institute of America*

The twenty-sixth General Meeting of the Archaeological Institute of America will be held in conjunction with the American Philological Association, at the University of Chicago, December 29-31, 1924. The Annual Meeting of the Council will be held during this period.

Members of the Institute and others who wish to present papers at the meeting are requested to inform Professor R. H. Tanner, General Secretary, University Heights, New York.



## BOOK CRITIQUES

*An Introduction to the Study of Southwestern Archaeology with a preliminary account of the Excavations at Pecos*, by Alfred Vincent Kidder. New Haven. Published for the Department of Archaeology, Phillips Academy, Andover, Mass., by the Yale University Press, 1924. \$4.00.

At last we have a volume on Southwestern Archaeology that may serve as a text-book in courses on American Archaeology in universities and give the general reader in succinct form the information he desires concerning the pre-Columbian peoples and their arts in our great Southwest. This region has been fairly well covered in the publications of the Bureau of American Ethnology, in the papers of the Archaeological Institute of America by Bandelier in the early days; and in separate treatises and articles, as is shown by the exhaustive Bibliography appearing in the closing pages of this volume. It has remained for Mr. Kidder to digest this vast material, and bringing to it the results of his own researches, to prepare a handbook that fills a long felt need.

Parts I and II are devoted to Mr. Kidder's own excavations and researches at the Pueblo site of Pecos, the deed to which is held by the State Museum of New Mexico, permission to excavate having been granted to the Department of Archaeology of Phillips Academy by the Board of Regents of the Museum upon recommendation of Dr. Hewett, the Director. Excavations were carried on in 1915 and 1916, and from 1920 up to the present time. The present volume gives a brief description of Pecos and its history and outlines the work done up to this time, thus providing a background for the more specialized monographs which are to follow. All this is contained in the first 31 pages.

The bulk of the volume, the next hundred pages, is a brief treatise on Southwestern Archaeology, followed by a Bibliography covering fifteen pages, giving the names of authors and titles of treatises, monographs and articles covering the whole Southwestern field.

After a discussion of the Modern Pueblos, the author treats the Prehistoric Pueblo ruins

of the San Juan, Chaco Canyon, Mesa Verde, Kayenta; the ruins to the north and northwest of the San Juan; of the Rio Grande and the country lying east of the Rio Grande drainage in New Mexico; of the Little Colorado, the Upper and Lower Gila, the Mimbres and the Chihuahuah Basin.

The 50 plates and 25 text-figures present an adequate survey of the most important Pueblo sites of the Southwest as they appear today, of the various styles of pottery and of other features of Pueblo culture. The careful study of this volume cannot fail to give the reader an abiding interest in the primitive peoples of the Southwest and to make him eager to acquire a more intimate knowledge of the most important archaeological field in the United States with its logical center in Sante Fe and the School of American Research.

MITCHELL CARROLL.

*The Beauty of the Purple. A Romance of Imperial Constantinople Twelve Centuries Ago.* By William Stearns Davis. New York: The MacMillan Company, \$2.50.

In this medieval romance, William Stearns Davis adds one more volume to his brilliant array of historical novels, centering about a crucial epoch, with which our readers have become familiar in "A Victor of Salamis" and "A Friend of Caesar." This time it is a picture of the brilliant life of Constantinople in the eighth century, when Leo the Isaurian turned back the hosts of the Saracens from the conquest of the City Protected by God as effectively as did Charles Martel at Tours, and preserved Christian civilization and classical culture in the East.

The romance of the peasant boy who became an emperor, and of the Greek maiden Anthusa, daughter of the aged scientist Kallinikos, inventor of the terrible "Greek Fire" that destroyed the vast fleet of Asiatic vessels and demoralized the ranks of the Soldan's army, is beautifully told. And about the romance is woven a marvelous picture of the brilliant court life of the imperial city; of prelates and monks and religious ceremonials; of the military, commercial and social life of the time; of brilliant costumes and gorgeous

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M. C.

*The Autobiography of an Idea, by Louis H. Sullivan. Press of the American Institute of Architects, New York, 1924.*

This autobiography of "An Idea" is Louis H. Sullivan's life history which appeared serially in the Journal of the American Institute of Architects and was only recently published with a foreword by Claude Bragdon.

Mr. Sullivan died in April, 1924, an architect of unusual and original talent, and his work holds a high place in the estimation of men of his profession.

His connection with the Chicago World's Fair, his creation of original and surface decoration of the Transportation Building, for which the French gave him the Medal of Honor, and his association with the great Daniel H. Burnham and John Root is all told in a delightful manner.

He had the distinction of having been perhaps "the first to squarely face the expressional problem of the steel framed skyscraper and to deal with it honestly and logically."

He devoted the last two years of his life entirely to writing. He published a book, "A System of Architectural Ornament," which contains a group of exquisite drawings showing the evolution of his Sullivanesque ornament. It was only completed in time for him to read the proofs on his death bed.

As one of his biographers writes, "The strength of his work will continue to influence the trend of design. Not through mere copying, but through the spirit of freedom it has sent forth, it will affect the works of the future in American architectural art."

HELEN WRIGHT.

## ART AND ARCHAEOLOGY

*Martin Schede, Die Burg von Athen. 145 pp. 8vo, with 1 colored frontispiece and 99 subjects on collotype plates, and with 19 of 28 inset figures done from original drawings by Fritz Krischen. Schoetz & Parrhysius, Berlin 1922.*

*Martin Schede, The Acropolis of Athens. Identical. Berlin 1924.*

British and American scholarship has not wholly neglected the ruins of Athens and Attica since Stuart and Revett's explorations there supplied impulse and materials for a new fashion in modern architecture in the days of the Dilettanti. One recalls Colonel Leake, Penrose and Pennithorne, Bishop Wordsworth, an exquisite essay by Symonds, the late Howard Crosby Butler's *Story of Athens* (New York 1902), A. H. Smith's *Sculptures of the Parthenon* (London 1910), and the Dickins-Casson-Brooke Catalogue of the Acropolis Museum (Cambridge 1912 and 1921). Other, more special studies lie buried in the *Journal of Hellenic Studies*, in the *American Journal of Archaeology*, and in monographs by members of the American and British Schools of Classical Studies at Athens. Lechat's keen analyses of the archaic statues in the Acropolis Museum prove no less conclusively than the French excavations of Delos and Delphi and the superb photographs by Boissonas in *La Grèce* and *Le Parthénon* how little academic France is minded to abandon the exploration and the illustration of Hellas to foreign rivals; but no collective books on the monuments of Athens have issued from French presses since Beulé's *L'acropole d'Athènes* (Paris 1853-4) and Laborde's fascinating *Athènes aux XVe, XVIe et XVIIe siècles* (1854).

We find no mention of that once so timely volume by Adolf Boetticher, *Die Akropolis* (Berlin 1888), or of D'Ooge, in the abridged bibliography of the present handbook, although it embraces twenty-five titles, one of them running back to 1839. The direct forerunner which Schede aims to, and will undoubtedly, supersede in architects' offices and college classes in archaeology is Luckenbach's jolly little vademecum *Die Akropolis von Athen* (2d edition, Munich, 1905).

ALFRED EMERSON.

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